KINEMATOGRAPH WEEKLY, 8/3/51.

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Kinematograph WEEKLY

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CEA TOLD HEAD OFFICE DOWN £1,096

Higher Subscriptions The Solution

THE Cinematograph Exhibitors' Association nas finished the year with a loss of £1,096 on the head office account, making a total of £2,184 deficit on the head office account during the last two years. As a result of branch discussions an amendment will be submitted to the annual meeting next Tuesday putting up CEA subscriptions by 10 per cent., together with a reallocation of money between branches and head office.

The accounts, published this week, show that last year the CEA spent £1,585 on its entertainments tax campaign and a further £1,150 on General Election expenses. This came from the political fund, which also reflects an expenditure of a further £1,623 on "general expenses including proportion from revenue account."

Income from subscriptions was £52,044, of which head office took £29,579. Salaries totalled £18,687 (£10,391 at head office), while net rent, rates and insurance at head office was £1,343. The Film Report cost £3,740.

This is a summary of the annual report.

The joint committee of the BFPA and CEA has done useful work by meeting for the reasoned consideration of the prospective number of British films likely to be available for the exhibitors' quota year.

It is becoming increasingly realised that the number of films required by the major circuits is

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B of T Wants These New Figures

The exhibitors' questionnaire for the period December 31, 1950, to March 31, 1951, will be sent by the Board of Trade to all exhibitors at the end of March under the Statistics of Trade Act, 1947. In addition to the usual questions about admissions, takings, entertainments duty, film hire, and employment, the following information will be required on this occasion.

(1) The number of seats in each kinema.

(2) The prices charged for admission (inclusive of entertainments duty) and the number of payments for admission at each price during the week Sunday, March 11, to Saturday, March 17, inclusive.

B of T Films Act Survey

BIG THREE DEFAULT ON BOTH QUOTAS

756 Circuit Kinemas in Total of 2,335

THE three major circuits failed to meet their quota for the year ending September 30, 1950, according to the Board of Trade. The three circuits—Odeon, Gaumont-British and ABC—had to meet a full 40 per cent., but the average quota achieved was 35 per cent. In the previous year, when they had to meet 45 per cent., the average was 47 per cent. This year they fell short on the 25 per cent. supporting-feature quota and recorded an average of 24 per cent., whereas in the previous year it had been 31 per cent.

During the year no fewer than 2,335 exhibitors defaulted on first-feature quota compared with 1,474 in the previous year—the first of the 1948 Act. During the year under review the quota was 40 per cent. compared with 45 the previous year, says the Board.

There were 2,195 supporting programme defaulters compared with 1,381 the previous year.

During the year under review 1,510 kinemas had relief from the first-feature quota so that the overall average quota for the country was 33.6 per cent. compared with 37 per cent. in the 1948-49 period.

The returns show that the average proportion of British first features shown was 30.4 per cent. compared with 37 per cent. in the previous year. There were only 22.5 per cent. supporting programme films shown overall compared with the 27 per cent. the previous year. So that, whereas in the first year of quota exhibitors as a whole met their obligations when calculated on average, during the second year both first and supporting programme results have fallen below average requirements.

The Board received 4,632 returns under the Act, of which 4,209 were from exhibitors with quota obligations.

The number of theatres which met the quota was 1,874 compared with 2,708 last year, being 45 per cent. and 67 per cent. of the totals respectively.

The total number of defaults on the three major circuits was 756 for first features, whereas in the previous year it had been two. There were 427 supporting programme defaults compared with one the previous year.

The Board says: "This means that the circuit defaults account for 32 per cent. of the total defaults on first features and 19 per cent. of the total defaults for the supporting programme." The figures for the previous year were one per cent. and 0.07 per cent. respectively.

FOLLOW THE ★

AB-Pathe joins in

ASSOCIATED BRITISH-PATHE has joined the ranks of the major renters who have asked for the special KINE. starred showmanship film service. On Tuesday afternoon AB-Pathé nominated "Bomba on Panther Island" as its starred showmanship film for March.

The film is reviewed in the KINE. today, on page 23, and review editor R. H. "Josh" Billings says that it is cast-iron "hokum." It is, indeed, a real showmanship picture. Next week and the weeks after until the film has completed its run the KINE. star and the KINE. service will give renter and exhibitor alike every possible idea and information for making this film a worthy box-office proposition.

Meanwhile, the two KINE. starred films for February have finished their West End of London runs—"The Thirteenth Letter" (Twentieth Century-Fox) and "Our Very Own" (RKO-Radio). "Josh" Billings reports that both have stood up very well and is confident that a good showman will be able to obtain first-rate returns with them.

The Gaumont showmanship guide No. 147, sent out this week, credits "The Thirteenth Letter" as the KINE. starred showmanship film for February, and tells Gaumont managers: "Outstanding showmanship is the key to selling 'The Thirteenth Letter.'" A similar guide is to go out to Odeon managers shortly for the RKO-Radio film, "Our Very Own."

TRADE HEARS FESTIVAL PROGRAMME

Few Schemes are Complete

FILM plans for the Festival of Britain are to be discussed this (Thursday) afternoon at a Press conference. But, says a KINE. reporter, with only six weeks to go before the Festival opens few arrangements have been completed for the film side.

The New Gallery, Regent Street, W.1, has been booked for the last two weeks in June for a programme of selected British films. W. R. Fuller, CEA general secretary, is chairman of the committee organising this event. So far, no films have been selected for the programme.

The British Film Institute was originally to have a budget of £120,000 for producing special documentaries for the Festival. This was cut to £75,000 and later was wiped out completely. Instead, £15,000 was allocated for three years' work for a films officer whose task has been to persuade com-

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SCMA OUT OF THE RED

MANAGERS are to be asked to pay subscriptions to the Society of Cinema Managers' Amalgamated on a basis proportionate to the amount of salary received. This will be the most controversial proposal before the annual meeting in Newcastle on Sunday, March 18.

The SCMA ends the year with a small balance, believed to be about £60, says a KINE. reporter. Last year there was a loss of £759. This was met from the general fund of £1,200. There is now about £400 in the general fund. Income from subscriptions has dropped from £3,600 to £2,900.

Membership is believed to stand at about 750.

The present membership fee is £3 18s. a year for all managers. Originally, managers earning between £8 and £11 a week paid £1 16s. a year, which was then increased to the present rate. As a result, many of them have resigned from the society. Managers earning over £12 a week used to pay £2 14s. subscription, later increased to the overall £3 18s. Now several SCMA officers believe it best to revert to the former system of proportionate subscriptions.

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Freedom of the Screen

FILM censorship is again in the news. Its presence arises from a decision, subsequently modified, of the London County Council to ban "The Kashmir Story," which was given a "U" certificate two years ago. Now the main preoccupation of the BBFC as stated by Arthur T. L. Watkins, its secretary, is to ensure that nothing is screened that is unacceptable to national standards and ethics.

The reason for the ban given by the Public Control Committee is that the film may give offence to visitors during Festival year. Then after the producer had protested, the LCC allowed the film to be shown within the county until mid-April. Subsequently the exhibition was permitted, providing a film showing an opposing view was included in the same programme.

It is unfortunate that this matter should have arisen, because there is no more broadminded authority than the LCC. Its decisions set an example to the whole country and the industry is grateful for its co-operation.

But, objecting to the screening of controversial subjects, creates a precedent which cannot be ignored and may well prove serious for the industry.

No one will be interested in whether or not "The Kashmir Story" is a good or bad film from the entertainment point of view. No one is particularly interested in whether the film supports or criticises the Indian point of view in this matter. If the picture had been allowed to reach the London Carlton supporting programme with no comment, there is little doubt that, like many propaganda documentaries and news reviews, it would still be in that semi-obscurity.

Yet at a time when the BBC is encouraging the widest possible controversial broadcasts, while newspapers and publishers can sell in London literature putting out every possible political point of view, we think in this case the LCC is wrong. We do not think our Festival visitors (if they cherish freedom) would like to know we had allowed our screens to be gagged in order that if they go to the kinema their feelings are not hurt...

Long Shots

Talk About Trade Politics, Opinion, People in the News and Social Gossip of the Week

FIGURES of quota defaults by the three major circuits will cause little surprise. They were foreshadowed by J. Arthur Rank and Sir Philip Warter. Both have regretted the inability of their companies to meet their obligations in all their theatres.

It is, however, the first time that CMA, at least, has been unable to play British pictures in excess of quota requirements. ABC, I am told by D. J. Goodlatte, had previously been down only in two or three situations. Their defaults last year amounted to 308.

Reason, frankly admitted by Jack, was, as the Board of Trade has been informed, that the pictures were simply not available. "We have claimed relief under Clause 13 of the Act," he added.

I SPOKE to Arthur Watkins, BBFC secretary, this week about the recent statement (dated December 22) of the Association of Municipal Corporations and County Councils Association on the matter of children and the kinema.

In their letter to the Home Office they put forward the idea that instead of a Government-formed central committee to look after certain matters affecting censorship there should be a consultative trade committee on which the two associations are represented.

This idea appeals to Watkins. He points out that the public interest would be adequately safeguarded by the representatives of the local authorities, the trade would also be represented and the BBFC. No further Government control is necessary.

I agree. Talks are taking place between the parties concerned and you can take it that the Home Office will not act on the committee report until it has considered all the trade points of view. The present suggestion is a sound one, which, I think, will meet with general approval from the industry.

SO far the Board of Trade action in collecting statistics about the industry has gone remarkably well and the output of information will be of great value to everyone who takes the complex matter of film economics seriously.

The only lack of real information is from the renters. This is not because the renters will not co-operate (in any case the collecting of statistics is a matter of an Act of Parliament), but merely that both the Board and the KRS find it difficult to decide just what figures will prove of any value to anyone.

The Board collects details of box-office receipts from the kinemas. The information from the film branch registration department gives a good summary of film production costs. Now, how can figures be computed and for what period to reflect earnings of groups of films over specific periods? It is not easy.

But the KRS has met Board officials and consideration is being given to the best approach. From what I hear everyone is anxious to get this part of the plan running smoothly and it's no one's fault that the task proves to be so formidable.

ONE thing is worrying the ACT this week: Will it have the opportunity of lobbying MPs for the purpose of finding someone who will protest in the Commons against the Films Council recommendation that quota remains the same next year?

Of course, it all depends whether the President of the Board of Trade will accept the recommendation. But his acceptance is generally assumed, so my Parliamentary correspondent tells me.

And if he does leave quota as it is, then there will be no occasion for the Commons to debate a new Order varying the quota!

Many people want a debate on films in the House, and, I think, so does Mr. Wilson. It is a good thing to discuss the subject once in a while. So if there is time there may be a debate whatever the outcome of the actual quota figure.

WHEN I spoke to Tom O'Brien on Tuesday evening he was a little annoyed when I gave him the news that the ACT is trying to persuade the American IATSE to prevent its members coming to work in Britain unless the ACT first gives an "all clear" that no British technician is being displaced. The scheme, if accepted by IATSE, would work both ways.

Tom originated discussion with IATSE president Dick Walsh more than two years ago. Now the technicians have forced the issue and appear to be making a two-way instead of three-way agreement.

As Tom told me, he has been told nothing by ACT. "Which," he says, "goes to show how well that part of the industry co-operates." Needless to say, he is going to read very carefully the reports of the ACT action and contact IATSE and ACT with suitable comments—brittle comments I dare say.

ALTHOUGH no more official meetings of the full JIC are scheduled, there is still plenty of activity.

The employees were meeting on Wednesday, again on Friday, and have two meetings lined up for next week. There is a lot of redrafting of the BFPA proposals going on and the main emphasis at this stage is on conditions and not wages.

So far ACT has toed the line. As new agreements have been scheduled for three years now, it looks as though these negotiations are going to break all records: certainly those who are operating the deliberate delay tactics will be rightly congratulated for a job well done. A pity the industry lets them get away with it!

ANNUAL reunion of Cinema Veterans (1903) takes place on Monday, April 9, at the Trocadero, I am informed by Tommy France. Cecil Clayton, vice-president, who has been in the chair since the death of J. R. Poole, will preside.

Proceedings will open with the annual meeting at 6 p.m., followed by cocktails at 6.30, and dinner at 7. In this year when the contributions of the inventor of kinematography will be perpetuated by the Festival film, "The Magic Box," the veterans' meeting should be of particular significance, and Tommy anticipates a big turn-out for the occasion.

A CHEERY note from Bob Wolff, who tells me he expects to be at his desk at Dean House just before Easter. Consultations with Ned Depinet and Phil Reisman, viewing of new product, have constituted the main objectives of this "routine" trip.

Meanwhile, he invites my support to the sales drive in honour of general sales manager Joe Vegoda. This, he points out, celebrates Joe's 21st birthday with RKO, which he joined as a young man on its inception. He adds that the effort is peculiarly opportune because RKO is now particularly rich in first-class product. Drive captain is Oscar Barber.

Incidentally, I think a word of praise is due to David Jones, RKO's publicity director, for the very dignified and compelling advertisement on page 19 for his company's starred film, "Our Very Own." The matter and layout generally conveys an admirable lead to an appropriate approach to the handling of popular offerings.

THE Weatherall murder case must be the first time in the annals of British crime that Scotland Yard has enlisted the aid of the film.

This took the form of a special trailer prepared in co-operation with the police and exhibited within 24 hours in the Mansfield area of Nottingham.

Credit for this smart job of work goes to Arnold Williams and his staff of National Screen Service and particularly, Arnold tells

Jack Segal has died in New York

Lord and Lady Strabolgi and Chuter Ede at the supper party following the Republic premiere of RIO GRANDE at the Carlton, Haymarket

me, to Gordon Thow, special service manager of the organisation.

ONE rumour was dispelled by John Davis on his arrival in New York on February 26, says Leonard Coulter, my New York correspondent. There was no possibility, he said, of Rank entering into a deal with a second U.S distributor as the result of the break with Eagle Lion Classics.

Universal would be the only Rank outlet, he added.

One important deal negotiated by John Davis was the transfer of Jean Simmons' contract to RKO-Radio with whom she will appear in Gabby Pascal's long planned "Androcles and the Lion."

Davis is now on a tour of Universal Exchanges with Al Daff, Universal World-Sales director. He is due back on March 15.

AFTER a week of unprecedented ballyhoo and publicity it may be assumed that the corner stone of Republic activity in this country has been well and truly laid. Every section of the trade has been entertained by Herbert Yates and his associates, and the unique character of the celebrations has, I think, given an impetus to showmanship in this country that was sorely needed.

It has been a great experience as everyone who was present at the finale at the Savoy on Friday might agree. The friendly atmosphere I observed in the interior mechanics of the organisation was equalled only by the good will engendered between exhibitors and others who met the Republic executives during the inaugural week.

My congratulations to everyone concerned. Their efforts, successful as they were in their own company's interests, served our industry as a whole, and provided an incentive and example in our striving for "Better Business" which I hope will not be lost upon those responsible for the extended summer meeting of the CEA.

DUAL congratulations were showered during the evening upon newly weds Peter and Elaine Myott, who were spending part of their honeymoon in town. One was upon their wedding and the other upon their amazing escape from injury that morning in a motor crash.

Peter and his bride were driving up from Torquay, when, in the early morning mist on the Bridport-Dorchester road, they were involved in a head-on collision with another car. Peter's own car was pretty nearly concertina'd and had to be left while they resumed the journey by train.

PREPARING for his biennial trip to the States for consultations with 20th-Fox executives is K. N. Hargreaves, who tells me he is sailing in the *Queen Elizabeth* on March 13. His visit is purely routine in character.

Ken will be away from Soho Square for about five weeks, and will be returning with Mrs. Hargreaves, who is already in America visiting relatives.

WAS surprised that E. W. Wingrove, BFPA general secretary, showed so little enthusiasm for his assignment as one of the BFPA representatives at the Cannes festival, but the trouble seems to be he is plagued by a conscience. It is not that he does not want to go, but that his sense of duty tells him there are many things he should also be doing at the same time—in London.

Incidentally, the producers this week were being recommended by their sub-committee to take part in the Venice festival which, since the war, has proved a focal point for an international display of great films. No one knows yet what films will go to Venice, but you can take it producers will make every effort to see that they are the "plums" of the 1951 output.

A NOTE from Alan J. Williamson tells me that he has retired from his post with J. Arthur Rank distributing organisation in Australia, and expects to be in London next week enjoying his first real holiday for about 12 years.

Alan, who is the brother of Tom Williamson, of Gevaert, has been looking after British film interests in Australia and New Zealand for the past 18½ years. His first appointment was in 1932 with Gainsborough, and through successive trade changes he has represented GB, GFD and JARO. For over three years he has also been a director, representing the Rank shareholding of Greater Union Theatres of Sydney.

He tells me that his stay in England is not likely to exceed a month, but hopes during that period to contact some British film interests who may wish to avail themselves of his long experience of the industry "down under."

COLUMBIA has lost a popular executive and Max Thorpe a friend and colleague, by the death in New York of Jack Segal, vice-president of Columbia International. Possessed of a shrewd knowledge of world-wide film affairs and a genial and forthright manner, he was admired and respected by a wide circle of acquaintances.

But it will be by every member of Columbia's British organisation that Jack will be especially missed, Max tells me. Since he made his headquarters here he was in constant contact with the company's executives and staff in London. They and his many other friends in this country will extend to Mrs. Shirley Segal their heartfelt sympathy.

ONE of the functions which I always regard at this time of the year with pleasurable anticipation is Claude Soman's annual boat-race party. The Cinit film processing and sound-recording laboratories at Barnes furnishes one of the best vantage points from which to view the race, and the hospitality dispensed by Claude and the Cinit staff always makes for a most enjoyable outing.

WALTER FULLER was telling me that arrangements for the annual dinner are going very well, so well in fact that by the time of writing it looks as though a previous record of attendances (1,009) will be broken.

The function will mark a return to the large ballroom at London's Grosvenor House Hotel and, the CEA general secretary says, if anyone still wants tickets he can obtain them, providing notice arrives at CEA headquarters no later than Monday morning next.

OWING to the indisposition of A. Hibbert-Jones, the publicity of Eros is being temporarily undertaken by Norman Hyams, a director of the company. Hibbert-Jones, I learn, is likely to be away for the next five weeks or so.

THE increasingly indiscriminate use of the slogan "Better Business" in connection with specific pictures is annoying Joe Pole, publicity director of United Artists.

He contends, and I think not without some justification, that the phrase, if used to any considerable extent, becomes a meaningless cliché. The life of any slogan, he says is usually all too short, and if its application is mishandled it will cease to have the desired impact on exhibitors or anyone else.

It is a point which deserves the attention of our publicity men.

THE STROLLER.

CLOSE-UP

From Uruguay

. . . . British Stars and Films at the Festival

By FREDA BRUCE LOCKHART,

The "Kine.'s" Correspondent

AT the end of the first week of the Uruguayan Film Festival it was clear that British films and British stars stand very high in Uruguayan estimation.

On the arrival of the British delegation at Punta del Este, the idyllic Atlantic-side resort, where the Festival is being held, everybody we met was talking with enthusiasm of "The Fallen Idol," which had been shown the evening before. During the next week we expect to see "Odette," "Seven Days to Noon" and other British entries. Uruguayan taste professes a surfeit of Hollywood films and a preference for British and Italian films over all others.

As for the personal success of the British stars it has been a triumph and matter for pride to all the British party. They have been fêted and honoured with truly Latin-American lavishness on all sides, from the President of the Uruguayan Republic and the British Ambassador, and the indefatigable organisers attached to our delegation, to hundreds of friends of Britain among the public.

Phyllis Calvert charms wherever she goes. Her only comparable rivals for the attentions of besieging autograph hunters being the Italian Silvana ("Bitter Rice") Mangano and the young French actor Gerard Philippe. Everybody in Uruguay seems to have seen "The Madonna of the Seven Moons" at least two or three times.

Glynis Johns with her petite delicacy and wit has also captivated the community although she arrived less well known, since her most important pictures "Miranda" and "An Ideal Husband" have not yet been shown here, though it is hoped to include "State Secret" in the films shown at the Festival.

Uruguayans are delighted by the picture of domestic happiness presented by Dulcie Gray and Michael Denison. The whole delegation, which includes Robert Beatty and his wife, John Sutro and two critics—Matthew Norgate and myself—has been treated royally.

Centre of the Festival is the Cantegril Country Club and the adjoining kinema especially built for it. This first year only the Latin-American films (and not all of them) tend to be new. But a promising start has been made towards establishing a regular festival ground in the Western hemisphere.

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no longer a satisfactory basis of assessment and that at some time it will be necessary to bring into consideration the number of programmes that is required in the area, unless a considerable number of defaults is to continue.

It looked as though a firm basis of co-operation had been established through exhibitors responding so well to the Eady plan. Unfortunately the irresponsible elements of the BFPA could not endure these harmonious relations, and it was a sad pity to see this good work undermined in their report to the Board of Trade

Otherwise relations are very cordial.

"X" Films

A number of changes is recommended by the Departmental Committee on Children and the Kinema. To date the most important has been the introduction of the new "X" certificate by the British Board of Film Censors.

The Association has never been anxious for an "X" certificate in view of the possibilities of its abuse in certain undesirable directions, and took advantage of the Home Secretary's willingness to receive a deputation to ventilate these views. He assured the deputation that the "X" certificate was experimental and intended for the type of film that could properly be included in that category, which was not a great number. It would be open to the General Council to make representations if it found that the "X" certificate was being issued for a wider range of subjects.

Finance

As will be noted from the accounts there is a deficit for this year carried to the balance-sheet of £1,096 13s. 4d. on the head office account, whereas the branches show a surplus of £1,485 5s. 1d.

In consequence there is an amendment to be submitted to the annual meeting for an increase of subscriptions of approximately 10 per cent. together with a small variation of the allocation as between head office and the branches.

This amendment would have been tabled last year but for the fact that the Association was able to recover income tax previously paid of a sufficient amount to postpone the increase until the present time.

Examination of the balance-sheet will indicate that investments for head office on the general fund are £1,102 16s. 1d. It is the general fund which is responsible for the main expenditure of the Association.

For the political fund the head office investments are £9,421 8s. 5d., but the money in the political fund can only be used for the political objects set out in the rules of the Association.

When one comes to the branches it will be seen that their investments total £24,100 5s. 6d. In addition, they have in the bank £16,291 12s. 4d.

The position of the head office fund is such that if the subscriptions are not put up it may be expected to be without money to pay current expenses somewhere about the beginning of the autumn.

As to the reasons making this course necessary it should be pointed out that the rent previously, thanks to the good offices of the late C. M. Woolf, was a nominal £500 a year in Wardour Street.

It has been necessary to appoint an assistant secretary, and the work of the technical department has been turned into a full-time appointment with the necessary assistance. There is a general rise in costs which affect every office.

The whole of the accounts have been twice thoroughly scrutinised by a committee of accountants, appointed with the approval of the General Council, and all their recommendations for economies have been put into effect, so much so that the budget made earlier on in the year is in keeping with the financial results disclosed by the year's accounts. As the Association is constituted the expenditure, to anyone having a knowledge of comparable expenditure by other societies, is of a nature that it demonstrates the extreme efficiency and economy with which the Association is conducted and to reduce expenditure would simply mean reducing services, which members have now come to expect as essential.

Membership

Membership is 4,564, an increase of 12 over last year.

Commenting on business prospects, the general secretary, W. R. Fuller, says: "The year unfortunately closes with considerable decrease in takings, which is persisting. A small consolation at the moment is the thought that this is a temporary phase.

Legal Department

A report is made by the Association's solicitor, Ellis F. Pinkney.

In the sphere of entertainments tax, legal aspects have taken a secondary position. It has, however, been necessary to deal with certain cases where box-office irregularities have occurred and claims have been made by the Customs and Excise for unpaid tax. While it has, generally speaking, been possible for suitable settlements to be arrived at, the strong position of the Revenue in regard to excise penalties is not generally realised. Thus, in addition to the actual amount of unpaid duty, the Revenue can sue for a penalty of £5 for each ticket in respect of which any irregularity has occurred.

Rating Department

A report by the Association's rating surveyors, Sidney H. and D. Graham Motion, says: In no area during the past year has there been a general revaluation of kinemas and it seems unlikely that such action will be taken and that kinemas will be singled out for a revaluation in advance of other classes of property.

In the technical report, Leslie Knopp, referring to safety stock, says: "It is understood that Kodak is a little behind the schedule due to difficulties beyond its control."

LATE FILM REVIEW

THE GANGSTER WE MADE

International Film Classics. American (A). Directed by Robert Florey. Featuring Tommy Cook, Gar Moore and Eduard Franz. 7,249 feet. Release not fixed.

REHABILITATION melodrama, set in post-war Italy. Story concerns a tough, embittered war orphan who witnesses a murder and blackmails the killer's cultured father into giving him a home, where his true character develops. It is somewhat gloomy and confected, but a skilfully graduated if somewhat morose performance by Tommy Cook, cast as the checkered young hero, helps to correct theatricalities and establish human and feminine appeal. Settings more ambitious than convincing. Fair average double bill.

LCC Told of "Kashmir" Disturbance

MAY BE BANNED

A STATEMENT on the decision of the Public Control committee of the London County Council as to the showing of the films "Kashmir Conflict" and "Kashmir Story" was made at a meeting of the committee on Tuesday by V. Mishcon, the chairman.

Mr. Mishcon referred to the LCC's action, reported on page 13 and concluded by saying:—

"I understand that some small disturbance occurred last night during the showing at a kinema of 'Kashmir Story.' It must be made clear that a decision to permit the unconditional showing of the films before April 15 may have to be reconsidered if it appears any real threat of a disorder is likely."

C. Pearce (Camberwell), who asked the original question, said the chairman's statement would remove any misapprehension that had arisen in particular to the views expressed in the article which appeared in an evening paper. (Note: *Evening Standard.*)

The chairman expressed appreciation of the remarks, but said he must not make any further comment as the article was the subject of legal proceedings.

CENSORSHIP CONTROL

The Association of Municipal Corporations and the County Councils Association have told the Home Office that they would oppose any interference of the censorship rights of local authorities. This point is made in their comments to the Home Office after a preliminary study of the report on Children and the Cinema.

Both associations are expected to have talks with the British Board of Film Censors and other sections of the industry to discuss a suggestion to form a consultative committee on censorship matters affecting child kinemagoers.

The associations would resist such a committee making decisions and conditions affecting kinemas all over the country. But they are anxious that it should be responsible for the appointment of a BBFC president.

TRADE HEARS FESTIVAL PROGRAMME

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mercial producers to make suitable films and to arrange for their widest possible distribution.

No arrangements have been made to encourage commercial kinemas to show special films, although it is understood that the Central Office of Information plans to put out appropriate subjects to the kinemas under its "film of the month" system.

Local authorities were asked by the BFI to sponsor special civic kinemas to show 16-mm. prints of documentary films about Britain. The large majority of authorities rejected the scheme. A list of recommended films was published and sent to such authorities as agreed the idea and to other possible promoters.

On Tuesday, a KINE. reporter contacted some of the Festival press relations officers. They knew nothing of the arrangements for the 400-seater tele-kinema on the main festival site.

A Post Office official said: "Arrangements regarding television at the Festival of Britain are still under consideration." The BBC knew nothing of what had been agreed, but said that people are still working on ideas.

The kinema will show some experimental three-dimension films.

But the main programme will be based on regular shows each day of four documentaries made by commercial production companies —"Family Portrait," a film made by the late Humphrey Jennings, produced by Wessex, and released several weeks ago to 23 foreign countries as pre-publicity; "David," a World Wide production; "Port of London," being made by International Realist; and "British Jet Planes," a Shell Unit film.

In addition, the industry's project, "The Magic Box," being made by Festival Film Productions, is still in production at Elstree. This will be shown commercially later this year.

Sir Henry French will preside at to-day's (Thursday) Press conference. J. D. Ralph, the BFI liaison officer, will outline plans so far made. Raymond Spottiswoode, technical consultant to the BFI, will discuss three-dimensional films. Sir Michael Balcon, chairman of Festival Films, and Ronald Neame, producer, will also be present.

CEA-KRS Memorandum on Plant Report

A copy of the agreed CEA-KRS memorandum on the Plant Report has been sent to the BFPA. W. R. Fuller, general secretary of the CEA, told the KINE. this week that he hopes the producers will be able to agree with the majority of points in the document. If the BFPA wishes to have a meeting he is prepared to have one, but he was hopeful that the producers would agree to the document without a meeting so that it can be sent to the Board of Trade as a united trade policy statement.

ACT Asking BBC for Wages Pact

RECOGNITION WANTED

THE Association of Cine and Allied Technicians is to discuss with other unions who have members working for the BBC what action should be taken following certain recommendations in the Beveridge Report on Broadcasting.

At its meeting last week, the ACT General Council decided to approach the BBC either with other unions or by itself, for full recognition and an agreement covering working conditions and wages.

ACT welcomes the reference to trade union negotiations made in the Beveridge Report, but considers some of the statements could have been more forthright. In particular, the union dislikes the suggestion that the BBC should recognise trade unions only if they have 40 per cent. membership—a provision which ACT can meet.

False Economy

A protest is to be made to the Association of Municipal Authorities and to certain specific local authorities pointing out that it is a false economy to employ amateurs for making municipal films, and it would be best to engage the services of professional technicians.

The council was told that Radiant Film Laboratories refused to recognise the agreement with the Film Laboratory Association, but that following a meeting of the Ministry of Labour the company has agreed to operate the agreement as soon as it starts commercial operation or by June, 1951, whichever is the earlier.

ACT has replied to a letter, reported last month, from IATSE, of America, referring to a possible joint agreement. ACT points out it would like a more comprehensive agreement, and goes on:—

"On the other hand, can we take it that you are now prepared to instruct your members that they must not come to this country until an assurance is received from us that, in accordance with the last paragraph of Roy Brewer's letter, they will not displace any one of our members? Similarly, are we to take it that you require us to instruct our members that they must not go to America until assured by you that they will not displace one of your members?

"Upon confirmation of this point we are happy to initiate such policy immediately."

ACT and Quota

A meeting of ACT executives was being held on Wednesday night when quota was expected to be discussed. The union wants 40 per 45 per cent.

George Elvin, ACT general secretary, told the KINE. this week that arrangements are being made for Harold Wilson, Board of Trade President, to meet a deputation. This deputation will consist of members of the FIEC. ACT itself has 857 members currently unemployed.

"PRODUCERS HAVE POOR SENSE OF HUMOUR"

Fuller Tells B of T

W. R. FULLER, CEA general secretary, has written to Harold Wilson, Board of Trade President, to assure him that as the BFPA is lacking in a sense of humour, the CEA—and the Board—need not take seriously the recent producer demands that certain functions of the courts be transferred to Mr. Wilson's department.

This is the letter:—

"The General Council wished me to write to you in reference to a surprising suggestion from the British Film Producers' Association, that the administration of the penalty clauses of the Cinematograph Films Act should be transferred from the courts to your department.

"Apparently the BFPA does not quarrel with the fairness of British justice administered in the courts, but suggests it is not harsh enough. The BFPA has never been suspected of possessing any marked sense of humour, so it may be excused for suggesting that you appear to be the suitable tyrant to apply to exhibitors, not justice, but extra judicial threats which producers feel may be necessary to induce exhibitions of British pictures that the public may not want to patronise.

"If this suggestion had to be taken seriously, it could cause you embarrassment, but you need no reassurance from me of the high esteem of exhibitors for yourself and your department for the fairness of your administration.

"Incidents such as this stir up bad feeling between producers and exhibitors, which is quite unnecessary. Any experienced distributor could inform British producers that the easiest way to distribute films, especially if of indifferent quality, is in co-operation with exhibitors.

"While the BFPA continues to hope that threats in contrast to co-operation and quality production will bring about results, so long we fear it will add to its own troubles and yours.

"You would be adding to the many services you have rendered this trade by pointing this moral.'

Technicians Criticise NFFC Group Scheme

Five resolutions criticising the NFFC group production scheme have been tabled so far for the ACT annual meeting, to be held on April 14, 15. The General Council is expected to put forward a resolution endorsing the recent FIEC policy statement. Another resolution suggests that ACT Films, Ltd., should make a series of low-budget films, mostly on location. There is one suggesting the union invests in the shares of the major production concerns in order that a representative may attend annual shareholders' meetings.

BFPA to Hear Exhibitors' Quota Plaints

BEVERIDGE DISCUSSION

THE BFPA executive was meeting on Wednesday, when one item on the agenda was the consideration of complaints from CEA branches concerning the recent producer comments on quota enforcement.

The council was also considering the Beveridge report on broadcasting, the arrangements for the next Royal Film Performance, the talks with the Censors and Film Industry Publicity Council concerning poster advertising, and the title registration scheme.

The personnel department was reporting on the JIC progress, agreement with the Screenwriters concerning credits, an arbitration case concerning the Film Artists' Association, the British Actors' Equity weekly contract talks, and the call-up of Z reservists. It was also reporting on a matter affecting ACT and sound crews on location and disabled persons employed who are FAA members.

The allocation of French visas; a request for formal recognition by the British Society of Cinematographers; talks with the CEA on quota; the operation of the Eady scheme, and a recommendation concerning the Venice festival were also subjects of reports.

THESE BRITISH FILMS WILL BE AT CANNES

The executive council of the BFPA has accepted an invitation from the French Government to participate at the International Film Festival, which will be held at Cannes from April 3 to 20.

The association will take part on an industry basis, and the following films will be shown in competition at the festival: "The Tales of Hoffmann" (London Film Productions), "Pandora and the Flying Dutchman" (Romulus), and the following short films by arrangement with the Association of Specialised Film Producers: "Magnetism" (Merton Park Studios, for the British Electrical Development Association), "River of Steel" (W. M. Larkins and Co., for the British Iron and Steel Federation) and "Family Portrait" (Wessex Film Productions, for the Festival of Britain, 1951).

Sir Duff Cooper, the European representative of the association, and E. W. Wingrove, the general secretary, will be the association's official representatives at Cannes.

An information centre for the Press and to deal with local inquiries, publicity, and so on, will be maintained and staffed by the BFPA from April 3 to 20, and will be at the Grand Club in the Palais des Festivals.

Manchester Cinematurians will hold the annual dinner and ball at the Grand Hotel, Manchester, on March 30.

TREASURY ASKS CEA TO GUARANTEE NO ET LOSS

Or No More "Eady"

THE Treasury has made it clear to the Cinematograph Exhibitors' Association that it cannot expect any tax relief scheme this year which will involve either a reduction in the ET scale or any scheme which might result in an overall drop of ET receipts from the box-office. And, says the KINE. Parliamentary correspondent, there is every likelihood that when Hugh Gaitskell, the Chancellor, makes his Budget proposals the kinemas will be marked down for a source of additional revenue.

The CEA deputation saw Sir Wilfrid Eady, second secretary of the Treasury, last Friday. They explained to him a scheme which would provide £3,000,000 for the industry next year. The present Eady scheme would continue and, in addition, prices would be increased by one penny for all seats over one shilling—a halfpenny each way for producers and exhibitors, but nothing for the Treasury.

The Government is believed to favour an increase of the Eady scheme rather than pushing out any more vast sums through the National Film Finance Corporation.

The CEA General Council has made it clear to its ET deputation that unless some relief is coming for exhibitors then it cannot agree to extending the voluntary levy next year.

The Treasury, further, wants to be sure that if seat prices are increased by a penny (and no further income is taken by the Exchequer) then audiences will not choose cheaper seats or go less frequently. If this happened the Treasury might lose millions of pounds which, at the present time, the Government can ill afford to do.

So there will be further meetings between the CEA and Sir Wilfrid and the ET deputation will make a full report at the General Council next week to find the reaction of the rank-and-file to the present situation.

Films Council Recommends 30% Quota to Wilson

The Films Council of the Board of Trade, which met last Thursday, has recommended to the President, Harold Wilson, that feature quota remains at 30 per cent. for the year starting October 1. This was the figure agreed earlier at a joint meeting of the CEA and BFPA.

The council rejected amendments that the supporting quota be increased or decreased, and it was finally decided to recommend that it also remains as in the current year—25 per cent.

The council decided to hold two meetings of the trade sub-committee on March 8 and 13, to discuss the trade proposals for amending the Films Act. The full council will meet on March 28 to discuss these.

Police had difficulty in controlling the enthusiasm of the public at the RIO GRANDE premiere at the Carlton, Haymarket

At the supper party following the premiere of RIO GRANDE, the Paramount table, at which James Perkins and Tony Reddin were prominent personalities

Another premiere party group : Sidney Myers, John Wayne, Mrs. Sidney Myers, and Mr. and Mrs. D. J. Goodlatte

Republic House-warming: All the Trade Was There

HOME SECRETARY AMONG THE GUESTS

THE climax to a strenuous week for Republic executives was on Friday night, with the première, at the Carlton, Haymarket, of the John Ford production, "Rio Grande," at which star John Wayne made a personal appearance.

The Haymarket was thronged and both before and after the performance the crowds were chanting "We want Wayne." When he appeared after the show in the familiar white stetson, a rush was made for the foyer, with which the police had difficulty to cope.

Guests of Republic, to the number of 150 or so, were whisked away to a supper party at the Savoy, where Herbert Yates, Republic's president, Dick Altschuler, John Wayne and C. Bruce Newbery welcomed a number of distinguished personalities.

Among those present were Chuter Ede, the Home Secretary, Lord and Lady Strabolgi, the Mayor and Mayoress of Westminster, Sir Sidney and Lady Clift, Mr. and Mrs. W. Southan Morris, J. X. Prendergast, Mr. and Mrs. Jack Goodlatte, Mr. and Mrs. Dick Hamer, Raymond Stross, S. Sheckman, L. Elliman, Miss E. Proud, Mr. and Mrs. M. Shipman, Tom O'Brien, MP, James Perkins, Tony Reddin, Tyrone Power, Linda Christian, Mr. and Mrs. S. Myers, to name but a few.

The new Soho Square headquarters of the British division was formally opened on the previous Monday, and every day of the week was spent by president Herbert Yates and his colleagues, R. Altschuler and Bill Saal, meeting as many people as possible from every section of the trade.

While John Wayne toured some of the more independent theatres in London—he visited the Granada, Tooting, the Imperial, Canning Town, and the Essoldo, Kilburn—Mr. Yates was lunching with the Lord Mayor of London at the Mansion House.

After a rest during the afternoon, Republic executives were on deck again to welcome exhibitors at Republic House. After a lengthy session they were at the Embassy Club to welcome more exhibitor guests.

Tribute to independent exhibitors was paid by Mr. Yates, who described them as the backbone of the industry, which relied primarily upon the individual approach.

Another full day on Thursday was inaugurated with a luncheon to the Kinematograph Renters' Society, at which C. Bruce Newbery, the host, emphasised the "Better Business" policy of Republic.

D. E. Griffiths, KRS president, congratulated Republic upon the excellent sense of showmanship displayed. It was an example, he said, of drive and initiative which was particularly apposite at the present time when the British trade was in the midst of its "Better Business" campaign.

Mr. Yates expressed pleasure that his company was a member of the KRS. One of the reasons, he said, why he had decided to open his own branch in Great Britain was that he felt the world was getting smaller and that the peace of the world depended upon a closer understanding between the English-speaking peoples.

Similar sentiments were expressed by Mr. Yates to London exhibitors who attended the "open house," presided over by Lionel Clyne. This was followed in the early evening by a reception to producers.

Meeting the Provinces

Provincial exhibitors and branch managers were Republic's guests for luncheon at the Savoy on Friday. Lionel Clyne introduced the visitors to his chief. Among the guests were Gordon Emery, Hugh Orr, Wyndham Lewis, W. Fooks, J. X. Prendergast, Harry and John Adley, George Isaacs, George Taylor, J. McLaughlin, J. Smith, Ralph Black, W. Jacobs, R. C. Freeman, E. Duckworth, J. Atkinson, Arthur Black, G. Siegelman.

Speeches were brief, but Jack Prendergast, in reply to Herbert Yates's welcome, presented John Wayne with a bowler hat, and to complete the star's ensemble Republic's publicity department contributed an umbrella. Wayne reciprocated by the presentation to Jack of a white stetson.

One of the biggest thrills John Wayne and Forrest Tucker experienced was at the Gaumont, Hammersmith, on Saturday morning, when they met some 5,000 or so children and members of the local club. It was a great occasion.

Meanwhile, stern business was being conducted after a week of celebrations at Republic House. It was the first sales convention of the newly established organisation, presided over by C. Bruce Newbery. Though not unduly prolonged, a considerable amount of business was disposed of before the final function of a memorable week—cocktails in the managing director's office.

Executives with branch managers assembled outside Republic House on the occasion of the week-end sales conference

REPUBLIC AND FRIENDS

Celebrating the opening of its new home in Soho Square last week, Republic entertained or visited representatives of every facet of the industry. Below: R. W. Altschuler; R. C. G. Somervell, an Under-Secretary to the Board of Trade; and Lord Lucas, of the Ministry of Transport, at a party for Government representatives; Sol and Mark Sheckman and Miss Proud (Essoldo booking manager), with Herbert Yates and John Wayne at the exhibitors' reception; John Wayne with usherettes, when he visited the Granada, Tooting. Right (reading down): Two more groups of exhibitors; with Mr. Yates, John Wayne and Forrest Tucker are Mrs. Freedman, Martin Myers, Dave Freedman and Mark Segal; and J. Parsons and Sir Sidney Clift chat to Bruce Newbery; John Wayne meets ABC managers of the N.E. area; a happy moment during the dinner party at the Embassy Club; R. Hamer, Mrs. R. Stross, Sir Sidney Clift, John Wayne, Lady Clift, Herbert Yates, Miss Proud and Mrs. Shipman

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IN

HAPPY GO

WITH

BOBBY HOWES • DIANE HART • SANDRA DORNE • GO

Screenplay by VAL GUEST • Music by MISCHA SPOLIANSKY • Directed by B

A MARCEL HELLMAN PRODUCTION • Distribution by Associated

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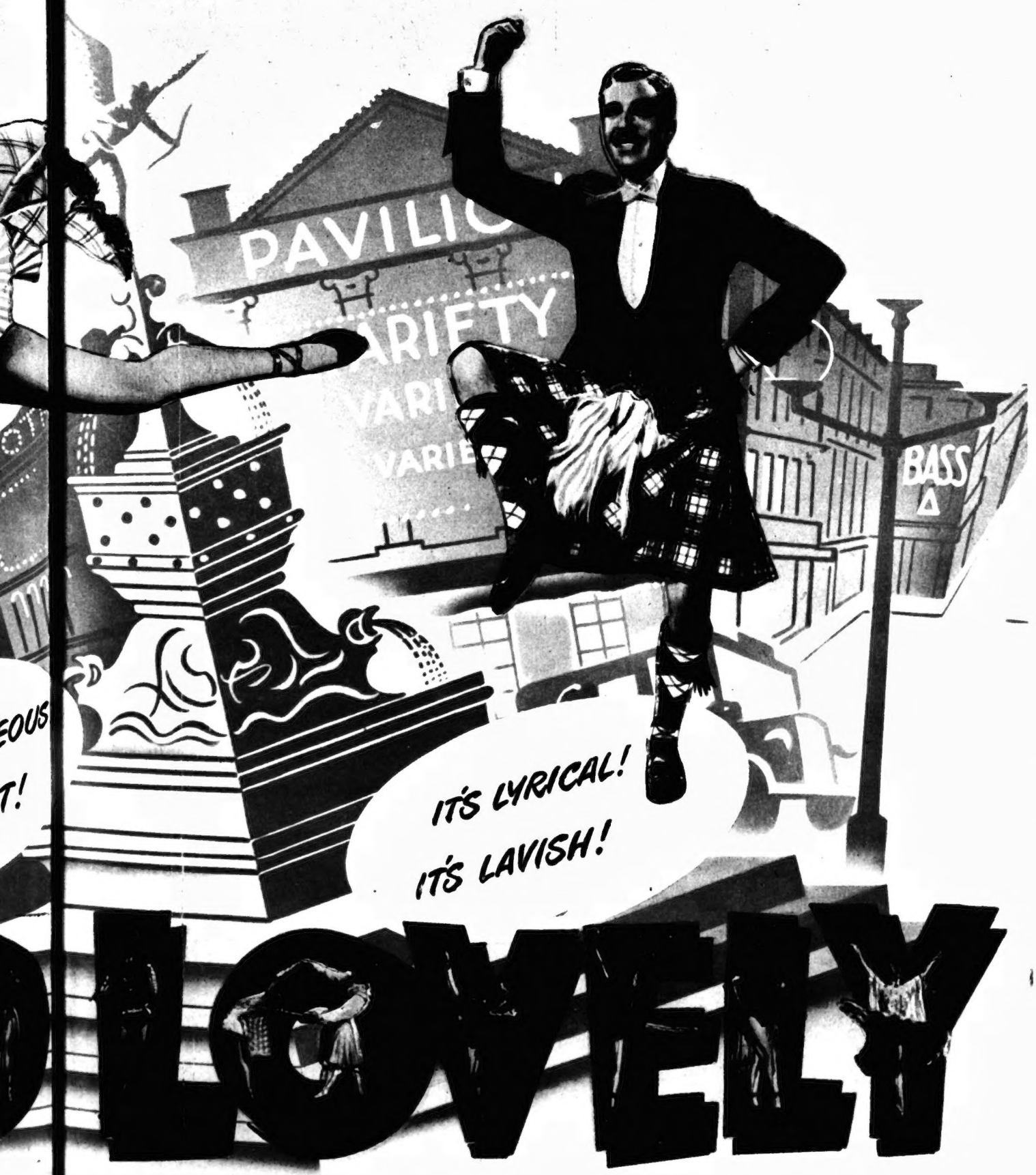

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PROVINCIAL TRADE SHOWS

CARDIFF
OLYMPIA
MARCH 9th
10.30 a.m.

GLASGOW
REGAL
MARCH 20th
10.30 a.m.

LEEDS
RITZ
MARCH 28th
10.30 a.m.

SHEFFIELD
HIPPODROME
MARCH 29th
10.30 a.m.

LIVERPOOL
FORUM
MARCH 15th
10.30 a.m.

MANCHESTER
OXFORD ST.
MARCH 16th
10.45 a.m.

NEWCASTLE
HAYMARKET
MARCH 21st
10.30 a.m.

ASSOCIATED BRITISH-PATHE LTD

"Happy Go Lovely"

"It clearly outpoints the Yanks at their own game. No praise is too high," says R. H. "Josh" Billings in his review on page 24 of HAPPY GO LOVELY, the Associated British-Pathe Technicolor musical. Above are three scenes from this gay picture and on the left is its dancing star, Vera-Ellen. David Niven and Cesar Romero co-star in this back-stage tale, set in Edinburgh during the Festival period, a highlight of which is the "Piccadilly Fantasy" number, which is a modernistic ballet in the jazz idiom

LEEDS

Pensioners' Concessions May Lead To Revival of Cheap Matinees

CHEAP prices for old-age pensioners would soon lead to a revival of cheap matinées, C. H. Whincup (chairman) told the Leeds branch monthly meeting. A member also complained that while exhibitors were expected to show free slides, appealing for fuel economy, they themselves were kept short of fuel.

Reporting on the ABC lower-priced matinées for old-age pensioners, Mr. WHINCUP said both the General Council and the CMA condemned the new policy, and he personally (speaking with friendly deference towards Mr. Rifkin, the ABC supervisor, who was beside him) thought the policy had been started on a very weak excuse. He felt that cheap prices for pensioners would be subject to various abuses.

In reply to Mr. Mitchell, who asked if it would do to support the General Council and ask ABC to reconsider its policy, Mr. WHINCUP said the General Council had already met Sir Philip Warter in the place of Mr. Goodlatte, who was abroad at the time, and they were still hopeful that ABC would reconsider the policy.

An Astonishing Number

Mr. MANNIX: "Whether they will reconsider it or not, they will regret it. The number of old-age pensioners is astonishing. It has been stated that there are 85,000 in Sheffield."

Mr. GREENWOOD said he was more alarmed at some of the prices charged in the central houses; a reference to three-hour programmes with long double features for 7d., which it was suggested was getting back very near to the 6d. matinée idea.

T. SHAYLER suggested that the whole idea of cheap prices for old-age pensioners should be abolished, and that not only ABC be asked to discontinue the system but all other exhibitors who had for years offered cheap facilities.

Mr WHINCUP, who said he was connected with a theatre at Ripon that had long offered special facilities to old-age pensioners, said he would welcome the opportunity of withdrawing the policy.

Mr. MANNIX: "The old-age pensioners don't appreciate the idea. They want to pay 4d. themselves, then bring children along with them and want them admitted at half-price for 2d."

The subject was then dropped, the meeting having expressed itself clearly in support of the General Council's attitude.

Eady Scheme

In reply to Mr. Lambert, who asked if the Eady scheme was being put forward in lieu of the reduction of the entertainments tax campaign or combined with it, Mr. WHINCUP said that it must be regarded as combined with it. CEA headquarters was still fighting for a reduction of entertainment tax.

Fuel Problem

Mr. MANNIX mentioned the matter of Ministry of Fuel and Power slides shown in the kinemas appealing to the public for economy in the use of coal and electricity. Exhibitors were often showing these slides and yet were themselves being kept very short of coal or coke, and even being told that they were very low down in the list of priority for fuel.

The CHAIRMAN said there were facilities whereby exhibitors who were short of fuel could get in touch with their local secretary and ask for fuel supplies. There was, he said, machinery whereby the secretary could help them.

Nominations

The meeting received a report on two branch committee meetings and the recommendations made.

Mr. WHINCUP said the committee thought it would be well to submit names in writing seven days before the annual meeting, and then not accept any other names at the meeting.

A notice of motion was drafted on these lines for the next meeting:—

That in future all nominations for branch appointments be submitted in writing to the secretary seven days before the annual meeting, and after that no further nominations verbally be received; that the secretary give notice in good time to members of the annual meeting and of this new arrangement; that before the nominations are sent in the consent of the person nominated should be sought and obtained, and that a record of attendances at meetings of persons nominated be sent out.

Newsreel Contracts

The SECRETARY (Mr. Hylton) reported that, in reply to the questionnaire sent out to members on the matter of the non-renewal of newsreel contracts, the majority of replies received was to the effect that members are not renewing their contracts. Only two or three exhibitors in certain situations said they were renewing their contracts.

Mr. WHINCUP said it was a continuing dispute and he felt sure exhibitors would hold out. The replies to the questionnaires so far were very reassuring.

The meeting confirmed the action of the branch committee.

Community Kinema

The SECRETARY read a letter from the Seacroft Community Association asking kinema proprietors to subscribe towards the provision of a kinema apparatus and films to be shown in a local community centre at Seacroft.

It was pointed out that at least four or five kinemas were within about a two-mile radius of this community centre. (The Shaftesbury, the Regal and the Ritz, Crossgates, the Hillcrest Picture Lounge, the Regent and the Star were all mentioned in this connection.)

Mr. WHINCUP said that it was clear this district was pretty adequately catered for in the matter of kinemas, and he suggested that a reply be sent to the effect that exhibitors and the trade generally would not be able to make any contribution on these lines. The reply would also point out that the Leeds City Transport authorities should be asked to provide a better bus service to get to the existing kinemas, and that the Community Association would find difficulty in obtaining films, particularly entertainment films, for such a scheme as it projected.

County Council Demands

Mention was made of certain demands by the West Riding County Council for alterations in kinemas where films have to be carried from the operating box to rewinding rooms some distance away. It was stated that this matter was being considered by both Leeds and Bradford branches of the CEA, and members were advised not to be rushed into carrying out these alterations before hearing the result of these discussions.

Write to B of T

The CHAIRMAN mentioned that the General Council had expressed a desire for more branches and more individual exhibitors to write to the Board of Trade condemning such statements as were recently made by Sir Laurence Olivier. More and still more support was wanted by the General Council in combating such statements.

Signing on . . . . . as Maid Marian in Walt Disney's ROBIN HOOD is Joan Rice, who won the role on the strength of her debut in BLACK-MAILED. There to congratulate her were producer, Perce Pearce, and co-star Richard Todd. This is Joan's first film since she was recently put under contract for two years by the Rank Organisation

A. A. THOMAS IS NORTH WALES CHAIRMAN

New Secretary Appointed

NORTH WALES section of the North-Western CEA held the annual general meeting at Colwyn Bay on February 28, when A. A. Thomas (Palladium, Llandudno) was elected chairman to succeed Llewellyn Edwards (Rhyl). W. T. Fishwick (Hippodrome, Holyhead), who has been secretary of the section, was appointed vice-chairman. The new secretary is Frank Kenyon (Empress, Colwyn Bay).

To deal with matters which arise between the dates of the quarterly meetings, the following committee was appointed:—J. R. Saronie, E. H. James, G. W. Sykes and G. H. Lee, with powers to co-opt. The committee will meet on the fourth Wednesday in each month.

J. F. Wood, jnr., chairman of North-Western branch, reported on General Council business.

LEICESTER'S PROTEST

The monthly meeting of the Leicestershire branch of the CEA was held last Wednesday. C. K. Deeming was in the chair.

The BFPA proposals to the Board of Trade on the Films Act were discussed, and after the members present had expressed serious disagreement with these, it was left to Mr. Scarborough. Mr. Black and the secretary to draft a suitable letter to the BFPA and the Board of Trade.

Kinemas in the City of Leicester are authorised to open on Good Friday from 3 p.m. to 10 p.m., on condition that the staff receives double pay and that "A" and "U" films are shown.

In connection with the National Showmanship Contest, D. Black and C. K. Deeming were nominated as representatives to the area judging committee.

LCC "PROTECTION" FOR FESTIVAL VISITORS

Kashmir Film Ban

ACTING ostensibly under its rules of management, the Public Control Committee of the London County Council last week told Editorial Film Productions, the sponsors of "Kashmir Conflict," that the film could not be shown in kinemas under LCC jurisdiction.

On hearing the decision, the producer made personal representations to Victor Mishcon, the chairman of the Public Control Committee, who issued a statement setting forth the reasons for its actions.

Mr. Mishcon contended that the exhibition of the film came within the orbit of the Council's regulations and that it had power to ban the screening. He went on to explain that "Kashmir Conflict" put "in a very forceful way" the Pakistani viewpoint of what had become an acute world-wide question.

"There is," he continued, "an exceptional circumstance in that this is the Festival of Britain year, during which we hope to have Dominion visitors. The Council is most anxious that offence should not be given by the exhibition of a partisan film."

He added that "considerable unpleasantness might well flow from such a situation."

An exceptional decision had therefore been taken that either both sides of the question must be shown; or none at all. (*Mr. Mishcon was presumably referring to the film, "The Kashmir Story," which gives the Indian point of view.*)

Following the protest of the producer, who asked that the matter might be further considered, an announcement was made that permission had been granted for the unconditional showing of "Kashmir Conflict" until mid-April, when, according to the Council's Press Bureau, the ban will apply.

The producer has accepted the position.

The Council's regulation reads: "No film shall be exhibited at the (kinema) premises which is likely to be injurious to morality or to encourage or incite to crime, or lead to disorder, or to be in any way offensive in the circumstances to public feeling, or which contains any offensive representation of a living person."

"The Kashmir Story" was reviewed in the KINE. on July 29, when its length was registered as 1,200 ft. It is a British picture with a British Board of Film Censor's "U" certificate. It is a record of the invasion by armed tribesmen in September, 1947.

The Press Association says that a writ for libel has been issued against the *Evening Standard* on behalf of Victor Mischon, solicitor, who is chairman of the Public Control Committee of the LCC.

The action arises out of the leading article published by the *Evening Standard* last Thursday, dealing with the film "Kashmir Conflict"

HANTS & E. DORSET

Boom in Hotel 16-mm. Shows "The Last Straw"—Mears

IN the Bournemouth district at Christmas there were no fewer than 18 film performances shown on 16-mm. at local hotels, H. P. E. MEARS (the chairman) told members of Hampshire and East Dorset CEA at Southampton last week.

He described this as "the last straw"; the kinemas were empty and the hotels were full!

General secretary W. R. FULLER, who was warmly welcomed to the meeting, said the matter was being taken up. He thought the KRS was now realising that further consideration would have to be given to it. He added: "This class of business can become a serious matter."

Mr. FULLER was critical of the newsreel companies' method of trying to increase their rates. Describing it as "rather silly," he said that by imposing a 25 per cent. increase on a schedule that had previously been honoured more in the breach than in the observance, the result had been in some cases an increase of 100 per cent. and more. This had already lost them a lot of business.

With the penalty clause gone, the decision now lay with the renter, and the whole question was developing into a test of strength.

But Mr. Fuller warned the meeting that with ever-increasing costs, particularly in respect of newsreels on safety stock, newsreels at the pre-war price, as some branches had been advocating, were definitely a thing of the past.

"Better" Showmanship

Some members expressed the fear that second- and third-run independents would not have equal opportunities in the National Showmanship Contest. It was all very well, they suggested, for first-run halls, but many independents were in a less fortunate position.

The circuits, it was argued, would take more money as a result of their exploitation, leaving less money to be taken by "the small man."

Putting the circuit view, H. J. EXCELL, manager of the Southampton Odeon, observed that some circuit theatres which had been "instructed" to enter the contest were also second-run. He added that the circuits were not spending any more money in this competition than the ordinary renters' grants.

The CHAIRMAN commented: "We would like it known that the independents are not hostile to this or any other part of the 'Better Business' campaign. But the facts put forward here today are relevant.

"If a boost is going to be made on the first-run, every pound extra taken there is a pound less for the subsequent run. How are we going to compete fairly in this contest if we are going to take less money? It is a perfectly logical argument."

Coun. Mears continued that, as their case was a strong one, he advised second-run independents to put their point of view to the contest representatives.

B. L. MAYER stated they hardly got any co-operation at all from the renters in the way of additional publicity.

Added vice-chairman Coun. G. BRAVERY: "Exploiteers do very little—just booking extra space in the local paper. The manager can do that himself."

Reporting on the Southampton subsection's consideration of an increase in local newspaper advertising rates, J. H. RANSOM BURBAGE said that at least six circuit theatres had refused to go down to a smaller advertisement.

Mr. MAYER thought there was only one way to overcome this attitude: by the independents taking bigger advertisements than the circuits were now taking. But that would be a very expensive method.

RANSOM BURBAGE thought this would simply be a vicious circle.

After the CHAIRMAN had reported that arrangements for this year's Bournemouth conference were proceeding satisfactorily, the meeting agreed to appoint a co-ordinating committee.

Coun. MEARS reported on the situation relative to cheap matinée prices for old-age pensioners.

The VICE-CHAIRMAN thought it was "absurd" that old people could "get out of their Rolls-Royce, show their pension books, and then see the programme for sevenpence." He wondered how anyone could afford to let people in for threepence.

Mr. FULLER told the meeting that ABC would not vary its policy of 7d. admission. He thought, however, that those exhibitors who had rushed to reduce the price to 3d. would very soon realise they had done something that was quite unnecessary.

Secretary H. H. C. MITCHENER reminded the branch of its previous decision to agree to a sevenpenny minimum.

WEST LANCS.

Forty New Regulations Raise National Licensing Battle Cry

UNREASONABLE demands by licensing authorities have caused Henry Simpson, chairman of the West Lancashire branch CEA, to revive the subject of a national, or standard, kinematograph licence. This was discussed at the branch meeting held at Morecambe on February 27.

Referring to the new conditions of licence proposed by the Lancashire County Council, he said that if adopted, these would affect about 750 kinemas in the county area, not counting those in the municipal boroughs which were controlled by local by-laws. The county council had supplied each of the local authorities with a copy of the draft regulations which had caused much flurry owing to the number of regulations—there were about 40 of them—and the obligations they sought to impose on licensees. The magistrates in one of the northern divisions of Lancashire after considering the proposals decided to postpone their operation for at least 12 months. There was no doubt, added Simpson, that serious embarrassment would be caused if they were applied in a hurry. His personal feeling was that the Lancashire County Council had overstepped the Home Office proposals.

Exhibitors in other county licensing areas were asked to report their experiences. None had any troubles concerning these draft rules.

An Old Battle Cry

"The way the licensing laws are being enforced brings me back to my battle cry of 1934—national licensing," exclaimed Coun. SIMPSON.

It was decided to send to the general secretary a resolution stating the branch view that an attempt should be made to form a national licensing authority in order to overcome existing inequalities and difficulties.

16-mm. Static Kinema

Strong opposition was expressed to a proposal by a Lancashire concern to show 16-mm. films in Leyland Town Hall (300/400 seats), six nights per week. The intention was to use this building as a static kinema. It was stated that Leyland had a population of 12,000 and that since the Regent (1,000 seats) was destroyed by fire, the remaining kinema, the Palace (400 seats) was not sufficient to cater for local needs.

The proposal to use the Town Hall as a static kinema was said to have the backing of the local Chamber of Trade and the Urban District Council. The KRS has asked for this matter to be discussed as it would receive attention at the next meeting of the CEA-KRS joint committee.

The SECRETARY: This would mean there would be a 16-mm. static kinema almost next door to a 35-mm. kinema. One situation would be relieved of licensing conditions and the other would have to comply with them.

J. V. SAUNDERS: Is there any precedent for this situation?

The CHAIRMAN replied he understood there was a similar set of circumstances at Skegness a year or more ago.

The meeting instructed the secretary to write to W. R. Fuller stating the strong objections of the banch to the proposed Leyland development.

What is an Adult?

A north Lancashire exhibitor troubled by the definition of the word "adult" so far as that word applied to the admission of accompanied children, sought information from CEA headquarters. He received the following reply:—

"I am not aware that the word 'adult' as used in kinematograph licences has even been authoritatively interpreted. The question has cropped up from time to time in magistrates' courts as the result of prosecutions for the breach of licensing regulations. It has, however, frequently been held that an adult must be over the age of 21.

"I am not aware of any legal authority to support this, and, in any case, where proceedings are involved, it is always open to the exhibitor to plead that an adult can be of a lesser age. For instance under section 24 of the Criminal Justice Act, 1925, read together with schedule 23 of the Children and Young Persons Act, 1923, the adult is defined as a person, who in the opinion of the court is . . . . of the age of 17 or upwards.'

"Again, I do not know of any authority which says that an adult accompanying a child to an "A" picture must be a relative. This is largely a matter of the wording of the condition of the licence, although it is largely accepted that where the words 'adult guardian' are used, this would refer to the person being an adult into whose care the child is for the time being entrusted.

PORTSMOUTH

Impossible to Meet Wage Demands Without Tax Relief

THE close association of NATKE's new wage proposals with the burden of the entertainments tax was referred to at the Portsmouth and Isle of Wight branch last week, at which W. Moffat presided.

On the proposition of James Holland, seconded by John Blaber, a resolution was carried unanimously asking General Council to approach the Treasury to see what they were prepared to do with regard to the reduction of entertainments tax.

Mr Holland declared that it was impossible to meet any further wage demands unless some relief was given on the entertainments tax problem.

OAP Admissions

A letter from Portsmouth Town Cinemas stated that its directors could not see their way to increasing prices for old-age pensioners from 3d. to 7d. They had been forced to introduce the 3d. rate because their immediate opposition had brought in this price, and they did not feel disposed now to alter their decision.

It was reported that since the branch had recommended a 7d. minimum rate, Essoldo circuit had raised its prices from 3d. to 7d. Tributes were paid to Mark Sheckman for his good will in doing this.

A. LEVISON commented that while the 7d. rate was at least reasonable, to charge 3d. was just ridiculous. He said it was an absurd position where old-age pensioners could get in for 3d., while any children they brought with them had to pay 7d., 9d., or even 1s.

The CHAIRMAN said he had heard of cases where pensioners had lent their pension books to non-pensioners in order that they, too, could get in at the cheap rates. Approaches were being made by other organisations for similar concessions, and who knew what would come next?

E. BARRY said that exhibitors were not gaining anything from these cheaper rates, not even by getting more people to go to the pictures. "You're not telling me that these old-age pensioners never went to the pictures before the cheap rates were introduced," he said.

Members agreed to renew their recommendation for a 7d. minimum rate.

When the branch discussed the BFPA proposals for amending the Cinematograph Films Act, it was decided to adopt the General Council's recommendation to make a strong protest to the Board of ing these draft rules.

BFPF Allocation

Attention was drawn to Sidney Bernstein's comment about the method of allocation from the British Film Production Fund, and the fact that proceeds from the levy were to be distributed to production companies, irrespective of the number of films made.

The view was expressed that this method was quite unfair, and meant that exhibitors were paying money for fewer films.

J. HOLLAND asked whether exhibitors had to pay "Z" reservists' salaries during the time they were doing their training? It was decided to raise this point with Mr. Fuller.

Steam-rollered?

On the subject of branches paying the full cost of postage on the CEA Film Reports, J. Holland commented: I see this has already been signed and adopted before the branches were even asked.

"I don't like the principle either," added A. LEVISON, "this appears to be another example of the 'Eady Plan' principle of rushing things through."

Staff Contributions

The branch was complimented by R. C. Viveash, secretary of CTBF, for its "excellent increase" in voluntary staff contributions. For the third quarter of 1950, a contribution was made of £212 19s. 3d., an increase of £98 0s. 7d. on the same period in the previous year. This is the highest increase of any of the branches in the country.

J. Holland and P. J. Milsom were appointed to represent the branch on the local judging committee for the National Showmanship contest.

While it is agreed to exhibit Ministry of Food posters in foyers concerning ration book distribution, a suggestion that slides be shown in this connection was turned down.

B·B·D

(BETTER BUSINESS DRIVE)

TALKS TO YOU

"Virtue is its own reward, but it sometimes pays dividends", as the chorus girl said when she married the millionaire at an all-white-and-orange-blossom wedding. (You'll see what we mean in a minute.)

★ ★ ★ ★

We told you the story of the Mayor and the blue carpet in an earlier issue of this Column. Here is the story of the wheel chair and the friendly management.

★ ★ ★ ★

Life for Harry Cohen, 43, paralysed since birth, revolved around his weekly visits to the pictures. (N.B.—There are millions of hale and healthy people of whom the same thing may be said.) Every Friday evening since 1931, Harry's mother had pushed him the half mile from their home in Tooting to the local Granada.

★ ★ ★ ★

This meant to him not only the magical enchantment of the silver screen, but also a breath of the outside world — friendly little chats with the managers and commissionaires, pleasant smiles from the usherettes, and so on.

★ ★ ★ ★

Then for 3 weeks Harry Cohen was absent; and the House Manager, Ted Beer, missed him, and thought it worth while to walk round to his home to make enquiries.

★ ★ ★ ★

It *was* worth while. He discovered that Harry's mother had died, and his father was not strong enough to push him to the Granada. "Looks as if I've lost the only real pleasure I ever had", said Harry.

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But he hadn't lost it. Volunteers from the cinema call to fetch him every week now. And Mr. Ted Beer — amply repaid, we're sure, by the pleasure of his own good deed — is being further rewarded by a small special presentation from Better Business Drive.

★ ★ ★ ★

Although B.B.D. can't always promise a presentation — we've got to save up for those wonderful prizes in the NATIONAL SHOWMANSHIP CONTEST! — we beg you to let us know of any such occurrences, so that they may be put on record.

★ ★ ★ ★

Ralph Bromhead, our Director of Administration, reports that, for the £6,000 National Showmanship Contest, about 1,400 entries have been received, easily a record for this country. As you know, the fight is on!

The Contest began on March 4, and continues until June 2. We look forward to receiving news of wonderful efforts from every part of Great Britain and Ireland.

Ideas and Efforts. We are arranging for the backs of all tickets supplied by Automaticket to be printed with a B.B.D. Slogan. The Circuits are co-operating in this respect, and we want your help too, please.

In several towns, with excellent results, window-dressing competitions have been arranged, offering suitable small prizes for the best display incorporating "LET'S GO TO THE PICTURES".

★ ★ ★ ★

Reverting for a moment to Mr. Beer, who so admirably gave us a thought for today, we remember someone (probably the great C.B.C.) saying: "A GOOD SHOWMAN NEEDS BRAINS, BOUNCE, BONHOMIE AND BENEVOLENCE". In other words, use your heart as well as your mind!

MEET YOU AGAIN — B.B.D.

ADVT.

FINANCIAL FACTS AND FIGURES

Capital and Provincial Row Reaching Boiling Point

By V. J. BURTT, The "Kine.'s" City Editor

THE row about the affairs of the Capital and Provincial News Theatres Group is reaching boiling point.

Latest development is a letter from chairman and managing director John Diamond, strongly advising shareholders not to sign C. Norman Baker's proxy forms until they hear from the company in a few days.

Mr. Baker, who with a group of shareholders has called a requisition meeting, says it is significant that within a week of February 15, upon which the notice for a requisition meeting was made, the company gave notice of the resumption of the annual general meeting, fixing the meeting for 11 a.m. on Thursday, March 15. This action, according to Mr. Baker, will probably result in the annual general meeting preceding the requisitioned meeting.

Accordingly, he invites shareholders to complete and return immediately a form of proxy which, he says, will enable the group to resist the adoption of the accounts until satisfaction is obtained.

Gravely Concerned

In his circular, Mr. Baker says that the group of shareholders he represents are "gravely concerned" at the recent course of events. He points out that the suspense account, amounting to £48,000, represents approximately one-third of the company's issued share capital.

Shareholders' Support Wanted

They are asking the shareholders to support the appointment of three new directors—Denis Edward Wiseman, an important industrialist and ex-member of the board; Hugh Davis, a stockbroker; and Arthur G. Dennis, ex-legal adviser to the Tilling Group and holder of other appointments.

IAC Competition Awards

Awards in the Institute of Amateur Cinematographers' 1950 competition were announced at the banquet held on Friday evening during the IAC's four-day convention.

A report of the convention and the full list of awards will appear in the March 15 issue of SUB-STANDARD FILM.

QUOTA SUMMONSES DISMISSED

SUMMONSES alleging that five kinemas in East Yorkshire had failed to show the required 45 per cent. quota of British films in 1948 and 1949 were dismissed by Bridlington magistrates on Wednesday last week after it had been stated for the defence that there were not enough British films to fill the quota.

There were five summonses relating to kinemas at Filey, Driffield, Pickering, Howden and Pocklington brought by the Board of Trade against the Majestic Cinema (Pocklington), Ltd. The firm pleaded not guilty.

F. Tron for the Board of Trade said proportions used by the five kinemas were from 24.2 per cent. to 35.8 per cent. of British films. He said that British films had been available.

Kinema's "A" Film Problem

"The only way to make sure that unaccompanied children do not see an "A" film is to stop the show, switch on the lights and send them home," said R. A. C. Barbary, solicitor, defending Cornwall Circuits, Ltd., on a summons for permitting the offence at the Scala, Camborne, Cornwall.

The prosecution's case was that a number of boys had admitted seeing parts of "Zamba the Gorilla."

Defendants were fined £10 and ordered to pay £4 3s. 3d. costs.

At the recent Scottish Cinema Ball in the City Chambers. Seated in front: Mrs. Richard Todd and Lady Victor Warren (The Lady Provost). At back: James Archer, president of the Cinema Club, Richard Todd, Lord Provost Sir Victor Warren and Mrs. James Archer

Obituaries

JACK SEGAL DIES IN NEW YORK

JACK SEGAL—who was a vice-president and treasurer of Columbia Pictures International Corporation—died in New York last Thursday.

Mr. Segal, who had his headquarters in London, returned to the United States last December and shortly afterwards underwent a serious operation in New York.

He had been with Columbia since its inception in this country, joined the company's International Corporation in 1941 and was named vice-president and treasurer in 1945.

E. T. Carr's Bereavement

Maurice Carr, brother of E. T. Carr (general manager of GFD), died on Friday at his home in Prestwich, aged 62 years. He had been associated with the trade in Lancashire for many years. In 1914 he acquired the Empire, Wigan, and four years later disposed of this theatre, but continued as manager until 1922.

In the following year he took the lease of the Prince's, Wigan, and later disposed of his interest; he remained as manager until 1936, when he joined Progress Film Co., Manchester.

His next move was to Independent Film Distributors as Lancashire branch manager

R. L. Adkin

R. L. Adkin, well known to exhibitors, particularly in the S. Wales and Nottingham areas, as representative of National Screen Service, died on Friday last week after a short illness.

Before joining National Screen Service in 1934, Mr. Adkin was for many years connected with the variety stage. Over 25 years ago he opened the Luxor, Twickenham, now the Odeon,

J. W. L. Hobson

James William Lasbury Hobson, of Huddersfield, who has died at the age of 86, was formerly a director of Kaye and Hobson, which owned kinemas in Yorkshire and the South of England.

Percy Whiteley

Percy Whiteley, manager of the Lyceum (Emery Circuit), City Road, Manchester, died recently. At one time he was the proprietor of a kinema—the Triangle—in Stretford Road, Manchester.

Charles Kerr

Charles Kerr, chief projectionist of Paramount's private theatre in Wardour Street, died suddenly at his home over the week-end.

Mr. Kerr had been with the company for 25 years.

S. F. Lyndon Haines

The death occurred on Monday night of Sidney Frederick Lyndon Haines, who as S. F. Lyndon was for many years with Gaumont-British as West End circuit supervisor and was also with the Regal (ABC) circuit, both at Marble Arch and Hammersmith.

Fire Destroys Devon Kinema

FAMILY'S NARROW ESCAPE

THE Carlton, Teignmouth, was destroyed by fire in the early hours of Sunday. The managing director, J. M. Prance, and his wife and seven-year-old daughter Margaret, who were asleep in the ten-roomed flat over the kinema, narrowly escaped with their lives.

Mrs. Prance and her daughter, in their night clothes, climbed through a window on to a small glass roof above the entrance hall. They were carried down an escape ladder by firemen. Mr. Prance made his escape by sliding down a sloping glass roof and dropping on to the pavement.

The interior of the 300-seater kinema was almost wholly destroyed, including seating, stage, screen, booking office and projection room. Mr. and Mrs. Prance lost the whole of their personal belongings and furniture.

Staff Tackles Blaze

Just after 500 people left the Palace, Newtongrange, on March 1 the balcony caught fire.

Within an hour all but the front four rows of seats were destroyed. Projectionist Jack Graham discovered the fire and immediately called the manager, Desmond Caine, and together they tackled the blaze with extinguishers until the fire brigade arrived.

The fire was confined to the balcony.

MORE JIC DELAYS

The Joint Industrial Council met on Wednesday of last week. Progress was made on the negotiations for the comprehensive agreement. Discussions have now reached a point where further drafting is required. On the suggestion of the BFPA representatives, the date of the next meeting will not be fixed until this additional drafting has been completed.

"Old Boys" Receive Hitler's Signature

A specimen of Hitler's signature in 1931 was among the relics and mementoes of past days presented to the Lancashire Cinema Old Boys Association by Freddie Blinkhorne at a committee meeting on Friday.

Mr. Blinkhorne has decided to emigrate to New Zealand and said, as he was leaving behind all connections with the kinema trade, he would like to leave some reminders with the association. In 1931 the firm he was then associated with gave a television demonstration and amongst those who attended and signed their names, in addition to Adolf Hitler, were Mae West, Anna May Wong, Sessue Hayakawa and many other Hollywood stars and directors. He also wished the association to have a reunion menu card of the same date, that showed Ted Ray as one of the artists.

It was decided to put these mementoes on show at the association's annual meeting at The Swan With Two Necks, Manchester, tomorrow (Friday).

Another pleasant ceremony at the meeting was when Coun. W. Wolstencroft was congratulated on his election as Mayor of Leigh.

The drive to celebrate Joe Vegoda's 21st birthday with RKO-Radio got under way on Monday with the RKO executives taking part in a ceremony to pledge Joe Vegoda full support in the sales competition. G. W. Dawson, secretary and director, congratulates Joe, while also in the picture are A. Bolton, technical chief: Oscar Barber, nominated drive captain by Bob Wolff; David Jones, director of publicity; Harold Possener, circuits manager; and Gordon Chester, London branch manager. Barber will start almost immediately on a series of trips to meet exhibitors in every territory

Midland CTBF Meeting

The annual general meeting of the Midland Trade Benevolent Fund will follow the meeting of the Birmingham and Midlands CEA to be held at the Chamber of Commerce on March 30.

During his stay in Hollywood, Edward Davis, a director of the Disney Organisation in charge of merchandising, met Kathryn Beaumont, who is the voice of Alice in Walt Disney's ALICE IN WONDERLAND. Disney is also seen in this picture

PLEA FOR BIGGER S.O RETURN

Seat Price Rise Warning

A WARNING of a possible 1d. increase on the price of kinema seats above 1s. 2d. was given by S. K. Lewis at a luncheon of the Chesterfield and District Entertainment Proprietors' and Managers' Association.

Mr. Lewis was explaining the implications of the Eady scheme and particularly referred to the proposal that this should be extended enabling an additional halfpenny each for British producers and the Exchequer.

The previous modification of entertainments tax, he said, had been useful, but had proved insufficient either for producers or exhibitors, whose costs were still increasing.

Net admissions were practically the same as pre-war. In 1938 a 1s. 3d. seat bore 2½d. duty and the exhibitor got 1s. 0½d. The same seat today cost 1s. 10d. and the exhibitor got 1s. 0¾d.

Local licensing authorities, he said, could help the kinemas by returning to them a greater proportion of the profits from Sunday opening. If it was a bad thing for kinemas to be open on Sundays, they should be closed. If they were doing a useful job by opening, then they should not be penalised.

The Mayor of Chesterfield, the chairman, J. G. Metcalfe and Coun. J. A. Rogers also spoke. Coun. Rogers revealed that the local kinemas had raised £1,400 for the Creswell Disaster Fund.

Officers elected included: President, Capt. W. N. Broomhead; vice-chairman, J. G. Metcalfe; vice-chairman, J. A. Dixon; hon. sec., Edward Mitchell

Exclusive Circuit Release

"Hi-Jacked," a Lippert Production distributed by Exclusive, is being released to the GB circuit on Monday. The film stars Jim Davis and Marsha Jones, and deals with highway robbery against trucking firms.

Exclusive's "Steel Helmet" opens at the London Pavilion, Piccadilly Circus, W.1, tomorrow (Friday).

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The amazing story of an ACE Reporter who MADE HIS OWN HEADLINES !!!
with Ruthless ··· Relentless ··· Stark ··· Realism!

KIRK DOUGLAS
ACE IN THE HOLE
JAN STERLING
PRODUCED AND DIRECTED BY BILLY WILDER

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TES!

It's TENSE... It's TOUGH... It's TERRIFIC... It's a BOX-OFFICE ACE !!!!

MOLLY HAS ARRIVED!

Britain extends its warmest welcome to America's Best Loved Star of Radio....

★ It's 90 minutes of HOWLS and MOLLY

90 minutes of GAGS and MOLLY

90 minutes of FUN and MOLLY

90 minutes of JOY and MOLLY

LAUGHTER PAYS OFF!

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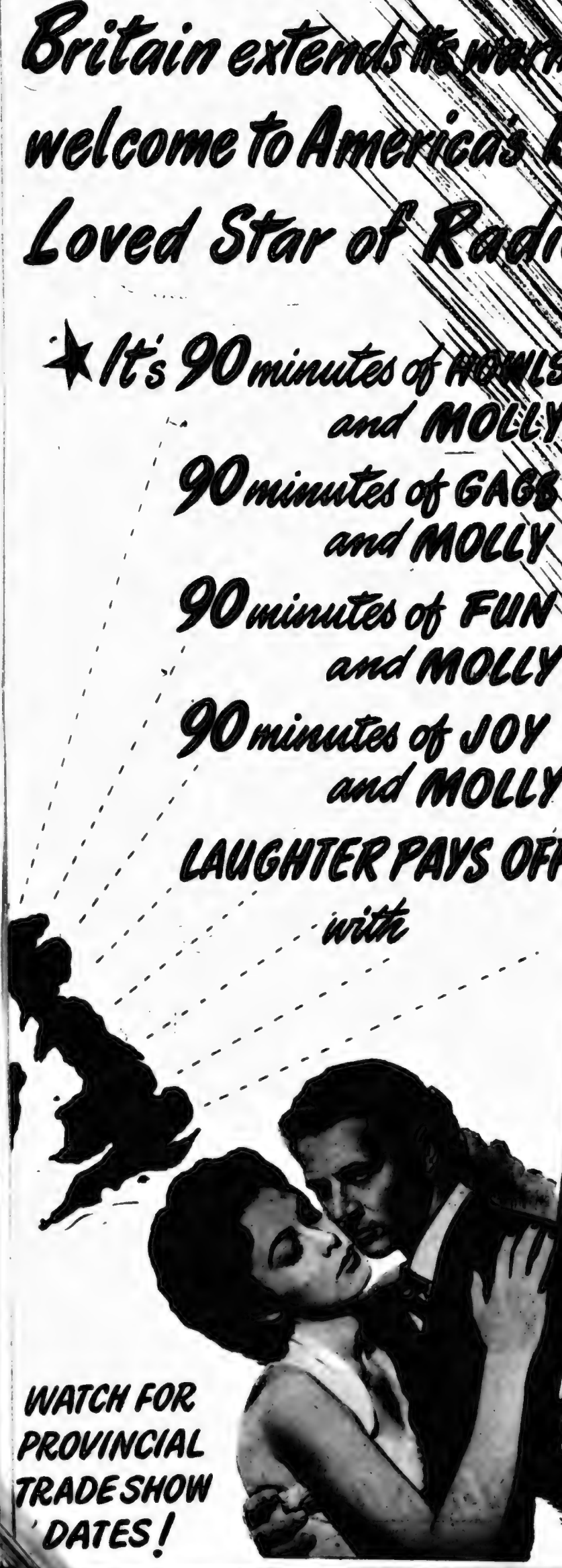

WATCH FOR PROVINCIAL TRADE SHOW DATES!

The Screen has a NEW Funmaker

MOLLY

WITH

Philip LOEB · Eli MINTZ · Eduard FRANZ

Barbara RUSH · Peter HANSON

Produced by MEL EPSTEIN · Directed by WALTER HART

SCREENPLAY BY GERTRUDE BERG AND N. RICHARD NASH

BASED ON THE CBS RADIO AND TELEVISION PROGRAMMES AS CREATED BY GERTRUDE BERG

Paramount Pictures

Your Films

On These Pages is News from Renters Concerning Product and Sales Personalities

THESE TRADE SHOW CLASHES—I believe scientists can explain why chickens react strangely to a chalk line, present a sound theory for the average dog's passion for aniseed, and give reason for the old spinster's habit of looking under the bed before retiring, but as far as I'm aware there is no logical answer to the renters' predeliction for Tuesday trade shows. Week after week Monday is a blank, while the following day often contains more "appointments" than the rest put together. There are, I am told, fifty-two weeks in the year and, even after allowing four for holidays, there still remain forty-eight for trade shows. That works out at two hundred and forty morning and afternoons—four hundred and eightv opportunities in all—for screening without clashing, yet members of the KRS are, apparently, unable to get together and solve the simple problem. Beats me and everyone else!

The best West End news comes from the Odeon, Leicester Square, where "Pool of London" (GFD) is doing tip-top business, despite a lukewarm Press. Incidentally, the KINE. never doubted its chances for a moment. "Rocky Mountain" (Warner's), Errol Flynn's western, has also started well at the Warner Theatre. Although the market is flooded with outdoor melodramas the majority are going over big. It seems you can't have too much of a good thing.

"All About Eve" (20th Century-Fox) continues to hold its own at the New Gallery, Regent Street. A quality film this. "The Flame and the Arrow" (Warner's Technicolor pantomime) is little more than a western in fancy dress, but it is one of the turn-ups on tour.

That's the release situation in a nutshell, and both the circuits and the independents assure me that there is definitely an upward trend. Better films is still the obvious answer to the box-office riddle. Every picture that has caught on since the beginning of the year has been a first-rate example of its particular kind.

John Bunning

PRE-RELEASES AND RELEASE DATES

MAYFLOWER'S outdoor drama, "The Adventurers," will be simultaneously premièred by GFD today (Thursday) at the Gaumont, Haymarket, S.W.1, and the Marble Arch Pavilion, W.1.

Set against the background of the mountains of the Drakensberg range in South Africa, it traces the adventures of an assorted quartet of fortune hunters who set out across the veldt in search of hidden diamonds. Jack Hawkins and Siobhan McKenna star.

* * *

GFD's gala première of Terence Rattigan's "The Browning Version," in aid of the National Advertising Benevolent Society, will be given at the Odeon, Leicester Square, W.C.2, next Thursday.

Among those who have accepted invitations are Princess Marie Louise and Mrs. Attlee, with her daughter and son.

GFD's comedy, "Traveller's Joy," which opens simultaneously at the Gaumont, Haymarket, and the Marble Arch Pavilion, S.W.1, on Thursday, March 29, has been booked for a two-weeks' transatlantic run in the *Queen Elizabeth*, on the same date as the dual theatre opening.

* * *

Columbia has set Thursday, May 17, for the British première of "Born Yesterday," which co-stars Judy Holliday, William Holden and Broderick Crawford. It will then commence a special season at the Odeon, Leicester Square, W.C.2, followed by pre-release at all leading seaside resorts.

Ambitious promotion plans are now being prepared by H. F. Kessler-Howes, Columbia director of publicity, and Denis Lyons, director of exploitation, to capitalise the seat-selling power of the special preview trailer shot at the New Gallery, Regent Street, at the gala celebrity show for the industry.

* * *

"Storm Warning," Warner's picture starring Ginger Rogers, Doris Day, Ronald Reagan and Steve Cochran, will open at the Warner Theatre, Leicester Square, W.C.2, today (Thursday).

It is the story of a girl who witnesses a Ku-Klux-Klan killing, but refuses to testify at the inquest because her sister's husband is involved. The London trade show is at Studio One, Oxford Street, W.1, at 10.30 a.m., today, and the film will be discussed by the BBC's "The Critics" on Sunday morning.

Two Warner pictures, "The Breaking Point" and "The Lady Takes a Sailor," go into general release on Monday.

* * *

"Fourteen Hours," the 20th Century-Fox suspense drama, directed by Henry Hathaway, opens at the Odeon, Marble Arch, W.1, today (Thursday).

It co-stars Paul Douglas, Richard Basehart, Barbara Bel Geddes and Debra Paget.

"Rawhide," the 20th Century-Fox outdoor adventure film, co-starring Tyrone Power and Susan Hayward, with the stars at the mercy of a band of outlaws, is held over at the Leicester Square Theatre, W.C.2.

* * *

The U-I bill, "Battle of Powder River" and "The Fat Man," was released by GFD on the G-B circuit on Monday.

* * *

Following the current success of Samuel Goldwyn's "Our Very Own," RKO-Radio's starred showmanship film for February, a second Goldwyn production. "Roseanna McCoy" (tentative title) will be shown here in late spring or early summer.

The new film reunites the romantic team of Farley Granger and Joan Evans, both of whom are in "Our Very Own." The theme of "Roseanna McCoy" is based on one of the world's most famous family feuds.

"Treasure Island," which stars Robert Newton and Bobby Driscoll, is being re-presented at the New Gallery, Regent Street, W.1, from today (Thursday).

Starting a run at the London Pavilion, Piccadilly Circus, W.1, tomorrow (Friday), "The Tattooed Stranger" is a mystery thriller.

A week after its opening at the Pavilion, "The Tattooed Stranger" will have a simultaneous pre-release at the New Victoria and the Dominion, W.1.

Scenes from two forthcoming Columbia screenings. Top: Willard Parker and Barbara Hale in JEALOUSY, which stars Larry Parks; and Dan Duryea and Gale Storm in the Technicolor film AL JENNINGS OF OKLAHOMA

COLUMBIA BUYS TALE OF FUTURE

COLUMBIA has acquired the distribution rights to Arch Oboler's production "Five," tale of the last five people on earth. "Five" was produced and directed by Arch Aboler from his own original story.

Other independent films recently secured for Columbia release include the Hugo Haas production, "Pick Up," which has Beverley Michaels in the feminine lead, and "M," the Seymour Nebandzal production directed by Joseph Losey.

Larry Parks has been loaned by Columbia to Halburt Productions to play the male lead in "Small Wonder," a story about the effects of the birth of a child in the lives of a young couple. Another Halburt production being made for Columbia is "Ten Tall Men," a tale of the French Foreign Legion, which will star Burt Lancaster.

Jon Hall has returned to Hollywood by plane from Florida to take the lead in the drama "China Corsair," now before the cameras, with Rudolph Flothow producing and Ray Nazarro directing.

George Antheil is to compose an original score for the Santana Production "Sirocco," which co-stars Humphrey Bogart and Lee J. Cobb, with Marta Toren, and which was produced by Robert Lord and directed by Curtis Bernhardt.

Columbia has signed Charles Kaufman to write the screenplay for "Jubal's Children," from the best-selling American novel by Leonard Kaufman, which Buddy Adler will produce as his first assignment of 1951.

GFD Showing Five Shorts

Tomorrow (Friday) GFD will trade show in its private theatre, 127, Wardour Street, W.1, the following five short feature films: "Caribbean," "Music By Martin," "Jerry Gary and the Band of Today," "New Zealand Mirror No. 4," "New Zealand Mirror No. 5."

The showings start at 2.30 p.m.

"Old Mother Riley" Again

Renown will trade show "Old Mother Riley's Jungle Treasure" at 10.45 a.m. tomorrow (Friday) at Studio One, Oxford Street, W.1.

A distinguished gathering attended for a special preview of International FD's FOUR DAYS' LEAVE starring Cornel Wilde, Simone Signoret and Josette Day, at the Gaiety, Manchester, last week, where it was due to have its first run in the city. The Deputy Mayor and Mayoress of Manchester attended, with the American and Swiss Consuls, to greet a special contingent of officers and other ranks, who had arranged to witness the preview. In the picture are, W. Gordon Smith, Manchester branch manager, International; J. J. Huber, Swiss Consul; Alderman and Mrs. Moss, Deputy Mayor and Mayoress of Manchester; D. H. Clarkson, theatre manager; and F. Lord, American Consul

COLOUR AND ROMANCE IN MGM PLANS

ELIZABETH TAYLOR has been given the rôle of Aline, heroine of the Technicolor "Scaramouche." She joins Stewart Granger and Ava Gardner, who co-star.

Phyllis Stanley, British stage and film actress, has an important part in "The Law and Lady Jane." Greer Garson and Michael Wilding are the stars.

The Four Freshmen, a musical quartet, are to be featured with Jane Powell and Vic Damone in a novelty number highlighted in "Rich, Young and Pretty." This new Technicolor musical, which is their first picture, is being directed by Norman Taurog, with Wendell Corey, Danilelle Darrieux, Una Merkel and Fernando Lamas also in the cast.

"Vengeance Valley," a romance set in the West during early days, stars Burt Lancaster, Robert Walker, Joanne Dru and Sally Forrest. In Technicolor, it is based on Luke Short's novel.

"Harvey" on BBC

On Saturday, in the BBC Light Programme (5 p.m.), David Southwood, in his "From a Seat in the Circle" programme, will describe a continuous excerpt from GFD's Universal-International comedy, "Harvey," starring James Stewart, from the Odeon, Lancaster.

U-I Has Twelve on the Stocks

WITH filming completed on two more productions the total number of films in the Universal-International cutting room mounted to twelve—the highest figure for nearly two years.

Six pictures are already completed and awaiting presentation, bringing the Studio's backlog up to 18 films, no fewer than seven of which are in Technicolor.

Technicolor productions now being edited include: "The Golden Horde," starring Ann Blyth and David Farrar; "Little Egypt," co-starring Mark Stevens and Rhonda Fleming; "Cattle Drive," with Joel McCrea and Dean Stockwell starred; "The Mark of the Renegade," starring Ricardo Montalban and Cyd Charisse; and "The Prince Who Was a Thief," which introduces Tony Curtis and Piper Laurie as stars.

Other films in the cutting rooms are: "The Iron Man," starring Jeff Chandler, Evelyn Keyes and Stephen McNally; "The Real McCoy," an Abbott and Costello comedy; "Ma and Pa Kettle at the County Fair," with Marjorie Main and Percy Kilbride in the title rôles; "Francis Goes to the Races," starring Donald O'Connor and Piper Laurie; "Bonaventure," starring Claudette Colbert, Ann Blyth, Anne Crawford and Robert Douglas; "Hollywood Story," co-starring Richard Conte with Julie Adams; and "Abbott and Costello Meet The Invisible Man."

The six pictures awaiting presentation in Britain are: "Lights Out," co-starring Arthur Kennedy and Peggy Dow; "Apache Drums," in Technicolor and starring Stephen McNally and Coleen Gray; "Up Front," with David Wayne and Tom Ewell co-starred; "Bedtime For Bonzo," starring Ronald Reagan and Diana Lynn; "Air Cadet," starring Stephen McNally, Gail Russell and Alex Nicol, and the Technicolor production, "Smuggler's Island," starring Jeff Chandler, Evelyn Keyes and Philip Friend.

Last week at the all-Warner cartoon week at the Cameo, Charing Cross Road, W.C.2—"outstanding business" was the theatre's report. This photograph shows the lively front-of-house display featuring Bugs Bunny, Sylvester the Alley Cat and Tweetie ("I Taut I Taw a Puddy Tat") Pie. This is the first time the Cameo has run an all-Warner cartoon week. Now another all-Warner programme fills the bill; next week, too, Warner's again holds sway, with an "all thrill" array of shorts

PARAMOUNT OFFERS COMEDY HITS

PARAMOUNT'S Dean Martin-Jerry Lewis comedy, "At War With the Army," is to be trade shown on March 14, at 3 p.m., at the Carlton, Haymarket, S.W.1. This is the picture which played to the biggest non-holiday-business week business in the 24-year history of the Paramount Theatre in New York, and it is the company's greatest box-office hit, with the exception of "Samson and Delilah," for the past five years.

It is a story of army camp life and red tape that dog the footsteps of every man who ever put on a uniform. It introduces singer Polly Bergen, and others in the cast are Mike Kellin, Jimmie Dundee, Jean Ruth, Angela Greene and Dewey Robinson. Hal Walker directed "At War With the Army," for which Mack David and Jerry Livingston wrote the music.

Bob Hope's picture, "The Lemon Drop Kid," is to be trade shown by Paramount in the very near future.

This is one of the studio's biggest comedies, which teams Hope and Marilyn Maxwell, with Lloyd Nolan. The screenplay is based on a story by Damon Runyon about a Broadway race-track tout, played by Hope, and his attempts to raise 10,000 dollars.

The start of three new pictures, augmenting three in production, gives Paramount its largest current schedule for some time.

"Rhubarb," the William Perlberg-George Seaton subject, is now under way. Ray Milland and Jan Sterling, with Gene Lockhart, head the cast, which includes 34 cats.

William Wyler's "Detective Story" has started filming following two weeks of rehearsals. Kirk Douglas, Eleanor Parker, William Bendix and Cathy O'Donnell have the leads.

Also before the cameras is the Dean Martin-Jerry Lewis comedy, "The Stooge," produced by Hal Wallis, with a show business background. Norman Taurog is the director.

British Lion Promotion for Ralph Shaw

Bertie Elliman, who was Dublin branch manager for British Lion, has resigned on account of ill-health.

His position has been filled by the promotion of Ralph Shaw, from London salesman to the position of Dublin branch manager.

More Royalty for "Hornblower"

Princess Marie Louise, sister of the late King George V and aunt of the present King, has promised to attend the world première on April 12 of "Captain Horatio Hornblower, RN," the Warner picture in Technicolor, starring Gregory Peck and Virginia Mayo.

Featuring Communism

"Alien Orders," the COI Monthly Release for March (Film No. 100), is a Crown Film Unit production of vital interest, for the "Alien Orders" are those which Communism is giving to its adherents everywhere who are working for the overthrow of law and order and paving the way for an attempt at world domination. The scene of the film is Malaya—a key-point in the struggle in the East.

OUR VERY OWN

★ **Samuel Goldwyn's "Our Very Own" is one of the most exploitable films of the year. It is, therefore, a worthy selection in the Kinematograph Weekly starred films. Remember, the name of Goldwyn is synonymous with high-class entertainment.**

"Our Very Own" has broken box-office records in America. It has been heralded as Goldwyn's biggest success since "The Best Years of our Lives" and is currently registering top business at two major West-end theatres, the Gaumont, Haymarket, and Marble Arch Pavilion.

Farley Granger and Joan Evans, co-starred with Ann Blyth in "Our Very Own," will be seen together in several more Goldwyn productions. Any effort on your part, Mr. Exhibitor, to build them up in this picture will have fine repercussions when you screen these films.

"OUR VERY OWN" IS AIMED AT THE ENTIRE FAMILY. THE SHOWMEN'S EFFORTS SHOULD BE DIRECTED TO BUILDING UP VITAL MATINEE BUSINESS.

RKO has arranged a series of top-class national tie-ups on "Our Very Own." The wise exhibitor will take advantage of this publicity, clearly outlined in the campaign book now available.

Many provincial screenings of "Our Very Own" will be supported by big display advertising and a large number of attractive 48 sheet posters. The central theme will be identical with the illustration on this page. Consistency in advertising is valuable and every exhibitor is invited to use one of the available advertising stereos illustrated in the campaign book. This is sure to bring in those extra customers.

"Our Very Own" is released during the period of the National Showmanship Contest. It presents an ideal opportunity for putting over the slogan *"Let's Go to the Pictures"*

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THUNDER IN THE DUST

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CHILL WILLS
ROBERT STERLING

with **CATHY DOWNS · JOHN LITEL**

and Introducing

Screen Play by Alan LeMay
Directed by George Templeton
A LEMAY-TEMPLETON PRODUCTION
An Eagle Lion Classic Inc. Picture

Distributed by EROS FILMS LTD. 111 WARDOUR ST. W.1.

TRADE SHOW to be held at Rialto Theatre, 10.30 a.m., Thursday, March 8

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Bomba on Panther Island (AB Pathe)—U.S.	**75 min. (U)**	Johnny Sheffield, ... Allene Roberts, Harry Lewis.	Full-blooded jungle romantic comedy melodrama, the latest of the popular "Bomba" series. Tarzan-like story and thrills put over with gusto.	**Cast-iron "hokum" (CC).**
Dark City ... ... (Paramount)—U.S.	**96 min. (A)**	Charlton Heston, ... Lizabeth Scott, Dean Jagger.	Romantic crime melodrama, dealing with the rehabilitation of a tough ex-war flier. Plot untidy, but new star, Charlton Heston, impressive, thrills realistic and backgrounds suitably varied.	**Stereotyped "thick ear" (NC).**
†Fighting Redhead, The (AB Pathe)—U.S.	**60 min. (U)**	Jim Bannon, ... Peggy Stewart, John Hart.	Thumbnail comedy outdoor melodrama photographed in Cinecolor. Plot action-ful, light relief popular, characterisation versatile and scenery picturesque.	**Acceptable "second" for all classes (CC).**
*** Flesh and Blood ... (British Lion)—British**	**101 min. (A)**	Richard Todd, ... Joan Greenwood, Andre Morell.	Sombre yet holding medico-cum-romantic melodrama, based on James Bridie's famous play, "The Sleeping Clergy-man." Three generations story a trifle unwieldy, but characterisation good, highlights vivid and feminine appeal obvious.	**Very good British booking (NC).**
† Halls of Montezuma ... (20th Century-Fox)—U.S.	**112 min. (A)**	Richard Widmark, Skip Homeier, Reginald Gardiner.	Large scale Pacific war melodrama, photo-graphed in Technicolor. Acting, stag-ing and thrills vividly realistic and senti-mental relief popular.	**Outstanding war epic (NC).**
***† Happy Go Lovely ... (AB-Pathe)—British**	**96 min. (U)**	Vera-Ellen, ... David Niven, Cesar Romero.	Scintillating Technicolor romantic comedy musical, set in Edinburgh during the Festival. Cinderella back-stage story neat, Vera-Ellen irresistible, support good, lines snappy, numbers tuneful and staging lush.	**Grand tonic and infallible box-office money-spin-ner (CC).**
Hot Rod ... ... (AB-Pathe)—U.S.	**61 min. (U)**	James Lydon, ... Art Baker, Gloria Winters.	Exuberant pocket comedy melodrama deal-ing with "hot rods" (road racing). Story transparent, but team work adequate and thrills spectacular and well timed.	**Reliable "second" (CC).**
Humphrey Takes A Chance ... (AB-Pathe)—U.S.	**62 min. (U)**	Leon Errol, ... Joe Kirkwood, jnr. Robert Coogan.	Feeble small town comedy drama, the latest of the "Joe Palooka" boxing series. Story thin, and Robert Coogan singularly unfunny.	**"Second" solely for the unsophisticated and youngsters (CC).**
*** Man with the Twisted Lip, The (G. National)—British.**	**33 min. (U)**	John Longden, ... Campbell Singer, Beryl Baxter.	"Off the cuff" crime melodrama sug-gested by A. Conan Doyle's famous story. Settings and detail authentic, but yarn somewhat outmoded.	**Quota fill-in mainly on title (CC).**
Molly ... ... (Paramount)—U.S.	**83 min. (U)**	Gertrude Berg, ... Philip Loeb, Eduard Franz.	Friendly, unaffected Jewish comedy drama, set in the Bronx. Suggested by an im-mensely popular American radio and television series, it hinges on a good natured Yiddisher momma's match-making activities. Gertrude Berg excel-lent in name part.	**Capital light booking (CC).**
Sideshow ... ... (AB Pathe)—U.S.	**67 min. (A)**	Don McGuire, ... Tracy Roberts, John Abbott.	Run of the mill "who-dunnit," staged in amusement park. Story conventional, but characterisation good and fun fair thrills spectacular.	**Safe industrial "second" (C).**
***Smart Alec ... ... (Grand National)—British.**	**56 min. (A)**	Peter Reynolds, ... Leslie Dwyer, Mercy Haystead.	Thumbnail murder mystery comedy melo-drama, set in London. Story original, star's performance versatile and climax showmanlike.	**Acceptable second (C).**
Snow Dog ... ... (AB Pathe)—U.S.	**62 min. (U)**	Kirby Grant, ... Elena Verdugo, Chinook, the dog.	Compact canine comedy melodrama. Story obvious, but action brisk and dog inter-est put over with skill and showmanship. Exteriors impressive.	**Reliable popular and family "second" (CC).**
*** Tale of Five Cities, A ... (Grand National)—British.**	**99 min. (A)**	Bonar Colleano, ... Barbara Kelly, Lana Morris.	Omnibus romantic comedy drama about an amnesia victim's visits to European capitals to discover own identity. Char-acterisation very good, backgrounds varied and sense of humour strong.	**First-rate British offering (C).**
†Vengeance Valley ... (MGM)—U.S.	**82 min. (A)**	Burt Lancaster, ... Robert Walker, Joanne Dru.	Spectacular Technicolor period outdoor melodrama concerning a cowpuncher who risks his own reputation to shield his boss's son. Characterisation good, emotional appeal strong and prairie thrills impressive.	**Very good western offer-ing (C).**
† Wedding Bells ... ... (MGM)—U.S.	**93 min. (U)**	Fred Astaire, ... Jane Powell, Sarah Churchill.	Gay and friendly Technicolor romantic musical, set in London during the time of the Royal Wedding. Jolly, travesty is cleverly put over by its popular stars and elegantly staged.	**Box-office title and star, light booking (CC).**

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.
*** British Picture. † In Colour.**

Reviews for Showmen: *Edited by Josh Billings*

HAPPY GO LOVELY

Associated British-Pathé. British (U). Photographed in Technicolor. Featuring Vera-Ellen, David Niven and Cesar Romero. Produced by Marcel Hellman. Directed by Bruce Humberstone. Screenplay by Val Guest. Director of photography, Erwin Hillier. Musical director, Louis Levy. 8,724 *feet. Release not fixed.*

SCINTILLATING Technicolor romantic comedy musical, staged in Edinburgh during the annual Festival period. Its transparent yet snappy story revolves around an attractive chorus girl who, innocently caught up in a web of deception, triumphs over circumstances and finally sees her name in lights and wins a handsome millionaire. Co-stars Vera-Ellen, David Niven and Cesar Romero never miss a trick, and their marvellous team-work gives the show rollicking momentum. Tireless performances by eager and versatile supporting players, lush staging, slick dialogue and catchy song-and-dance ensembles complete the dazzling oracle. Platinum-plated light entertainment, with a fascinating tartan finish, it clearly outpoints the Yanks at their own particular game. No praise can be too high. Grand tonic and infallible British box-office money-spinner.

Story.—John Frost, a fly, go-ahead producer, decides to put on "Frolics to You," a new musical, during the Edinburgh Festival, but before rehearsals are through he runs short of cash. One morning, Janet Jones, a pretty chorus girl, is given a lift to the theatre by the chauffeur to B. G. Bruno, a Christmas card millionaire. Frost immediately jumps to the conclusion that Bruno is Janet's boy friend and informs his creditors that he has Bruno's backing. At the same time he promotes Janet to stardom. Janet, completely unaware of Frost's shenanigans, mistakes Bruno for a reporter when he comes to her dressing-room to upbraid her. Bruno falls at first sight for Janet and adopts the pose of scribe, with the happiest results for all.

Production.—The picture is built from familiar ingredients, yet it comes to the screen with all the freshness and perkiness of the proverbial daisy. The secret of its success—and make no mistake it's a certain winner from the word "go"—lies in its streamlined script; the charm, ability and ravishing figure and looks of Vera-Ellen, brilliantly exploited by the director, in the rôle of Janet; and the great performances of the rest of the cast. There are Cesar Romero's perfect timing as Frost; David Niven's polish—for the first time in many parts he is allowed to be himself—as Bruno; cleverly handled supporting players, smart lines, and song-and-dance ensembles that are not only tuneful and attractive, but part and parcel of the Cinderella plot. It doesn't merely pour old wine into a new bottle, it converts it into sparkling vintage champagne.

Points of Appeal.—Gay, sentimentally refreshing tale, triumph of Vera-Ellen, expert presentation, ear-tickling numbers, Technicolor, and box-office stars.

HALLS OF MONTEZUMA

Twentieth Century-Fox. American (A). Photographed in Technicolor. Directed by Lewis Milestone. Featuring Richard Widmark, Skip Homeier and Reginald Gardiner. 10,064 *feet. Release May* 28, 1951.

LARGE-SCALE Pacific war melodrama, photographed in Technicolor. Made by Lewis Milestone, creator of "All Quiet on the Western Front" and "A Walk in the Sun," it pays a glowing yet worthy and exciting tribute to the American Marines. Its story of valour and sacrifice on a Japanese-held island during the early days of World War II has no love interest, but an occasional flash-back is subtly employed to widen the appeal of its searching reporting. It faithfully depicts the average peace-time fellow's reactions to the horrors and hardships of war. If the public is in the mood for this type of entertainment—and according to many the time is opportune—here is something the exhibitor can really get his teeth into. Definitely a gripping and lofty example of its fast accumulating species. Outstanding war epic.

Story.—Lieut. Carl Anderson, a schoolmaster in civilian life, finds himself in charge of a marine patrol on a Jap-infested island in the Pacific. Their job and that of other marines, commanded by Lieut.-Colonel Gilfillan, is to discover the site of an enemy rocket-launching base and destroy it. Anderson suffers from migraine, and Corporal Conroy, a nervous fellow who used to be in Anderson's class, and Pretty Boy, a budding gangster, who determines to kill every Jap, are in Anderson's section. Their reactions and his to the job at hand lead to searing emotional undercurrents, but with the help of Sergt. Johnson, a nonchalant NCO with a knowledge of Japanese, the rocket station is discovered and demolished.

Production.—The picture illustrates war as seen by front-line combatants, and its reporting is first class. The flashbacks, showing Conroy struggling to master a stutter while a pupil in Anderson's class, and Pretty Boy developing a liking for the gun in his rural home, are not strictly essential, but they do help to relieve the bloody monotony of war and establish audience appeal. No fault can be found with the acting—Richard Widmark has never done better work as Anderson, and there is a remarkably moving performance by Neville Brand as a blinded NCO—and the Technicolor photography is magnificent. During the final reels a letter written by a dead marine reminding his colleagues of the spiritual significance of the conflict is read aloud, but despite its unblushing propaganda and sentiment, it hits home.

Points of Appeal.—Lofty and thrilling subject, impressive characterisation, mighty spectacle, brilliant use of Technicolor, and box-office star.

FLESH AND BLOOD

British Lion. British (A). Featuring Richard Todd, Joan Greenwood and Andre Morell. Produced by Anatole De Grunwald. Directed by Anthony Kimmins. Screenplay by Anatole De Grunwald. Director of photography, Otto Heller. Musical director, Charles Williams. 9,176 *feet. Release not fixed.*

SOMBRE yet holding and intriguing cavalcade romantic melodrama, based on James Bridie's famous play, "The Sleeping Clergyman." Its story, which stretches from 1867 to the early 1920's, and involves three generations of a Scottish family, concerns a doctor who believes in the theory of heredity, and it runs the whole emotional gamut before it finally proves its point. Richard Todd is co-starred, but good as he is during his comparatively brief appearances, the film owes most to Andre Morell. He stays the full distance and holds the marathon plot together, as the key medico character. Warm, human and strong, though a trifle over-long, it should appeal to all classes, and women in particular. Very good British booking.

Story.—Charles Cameron, a brilliant but hot-headed, hard-drinking, chain-smoking young doctor, dies while trying to find a cure for tuberculosis. Harriett, sister of Doctor Marshall, Charles's old friend, and Charles are in love and she has a daughter after Charles's and he, also, is adopted by Doctor Marshall adopts the baby, named Wilhelmina, because he believes in the possibility of Charles's genius being handed down to his child. Wilhelmina is as wild, but not as brainy as her father. She murders a lover, marries an army officer and then commits suicide, following the birth of a son. Her offspring is called Charles, and he, also, is adopted by Doctor Marshall and inherits his grandfather's talent and stormy temperament. He distinguishes himself in World War I, discovers a new serum, checks an epidemic abroad and finally settles down with Katherine, feminist daughter of a munitions magnate. Doctor Marshall, now old and grey, is satisfied that his theory is correct.

Production.—The picture has a powerful and thoughtful central idea, and the principal players, Joan Greenwood, Andre Morell and Richard Todd, draw exceedingly good characters as Wilhelmina, Marshall and Charles (first and second) respectively. The supporting artists and the period settings are convincing, but the over-all melodrama would have been more effective if the World War I and the epidemic had been left to the imagination.

Points of Appeal.—Powerful and fascinating story first-class acting, good dialogue, realistic technical presentation, subtle woman's angle, box-office stars and magnetic title.

A TALE OF FIVE CITIES

Grand National. British (A). Featuring Bonar Colleano, Barbara Kelly and Lana Morris. Produced by Alexander Paal. Directed by Montgomery Tully. Screenplay by Patrick Kirwan and Maurice J. Wilson. Director of Photography Gordon Lang. Musical director Hans May. 8,887 *feet. Release not fixed.*

OMNIBUS romantic comedy melodrama. Prodigious and original, it accompanies an amnesia victim, formerly an officer in the RAF on an identity-seeking mission to various European capitals, sponsored by an American magazine. The main story embraces five others and all are effectively linked and put over by a clever international cast against authentic and colourful backgrounds. A gallon in a quart pot, it not only has something for everybody, but features a galaxy of stars of tomorrow. Talent scouts as well as exhibitors are strongly advised to go for it. First rate British offering.

Story.—Bob Mitchell, one time circus artist, becomes an officer in the RAF and finishes up at the end of the war in Berlin. He visits an out-of-bounds joint, patronised by Yanks, and while fooling about he is knocked unconscious. Amnesia results and after being taken for an American he lands in a New York hospital. Lesley, a shrewd and sympathetic journalist, discovers five banknotes from different countries containing women's signatures in Bob's cigarette case and persuades her editor to let her build a human story around Bob. A trip to Europe is financed and Bob touches down at a number of capitals, but it is in a London fun-fair where he finally learns the secret of his identity. A twist ending enables him to propose to Lesley.

Production.—Space will not permit a detailed description of all five stories, but Bonar Colleano scores in each, while Gina Lollobrigida, Eva Bartok, Karin Himbold, Anne Vernon and Lana Morris brighten cameos set in Rome, Vienna, Berlin, Paris and London respectively. Each is certain to go far. Romance between Bob and Lesley, gracefully played by Barbara Kelly, establishes smooth continuity, and appropriate comedy, strengthened by Geoffrey Sumner, a dude RAF officer, is responsible for the unexpected and laughable climax.

Points of Appeal.—Crowded and unusual story, very good characterisation, appealing romantic interest, strong sense of comedy, realistic backgrounds, intriguing title and big exploitation possibilities.

HUMPHREY TAKES A CHANCE

Associate British-Pathé. American (U). Directed by Jean Yarborough. Featuring Leon Errol, Joe Kirkwood, jnr., and Robert Coogan. 5,620 *feet. Release not fixed.*

FEEBLE small-town comedy drama. The latest of the "Joe Palooka" boxing series and the second featuring bald-faced, corn-fed comedian Robert Coogan, has a cut at everything from fisticuffs to broad slapstick, but seldom raises a laugh. Of and for the Middle West, it stands little chance out-

REVIEWS—continued on page 35

Introducing a new Associated British-Pathe Group

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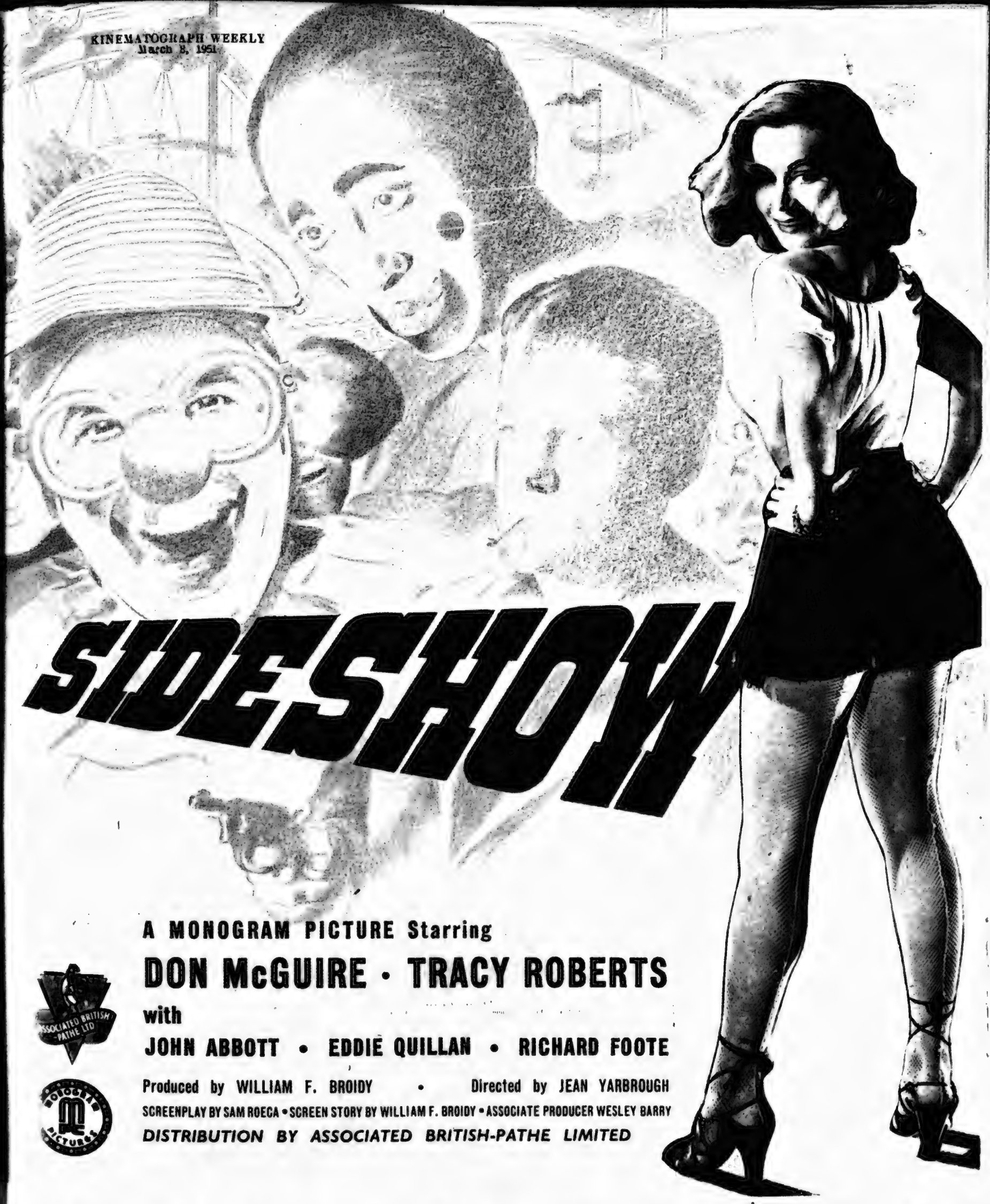

SIDE-SHOW

A MONOGRAM PICTURE Starring

DON McGUIRE • TRACY ROBERTS

with

JOHN ABBOTT • EDDIE QUILLAN • RICHARD FOOTE

Produced by WILLIAM F. BROIDY • Directed by JEAN YARBROUGH

SCREENPLAY BY SAM ROECA • SCREEN STORY BY WILLIAM F. BROIDY • ASSOCIATE PRODUCER WESLEY BARRY

DISTRIBUTION BY ASSOCIATED BRITISH-PATHE LIMITED

TRADE SHOWS			
SHEFFIELD • HIPPODROME MARCH 15th • 10.30 a.m.	BIRMINGHAM • FORUM MARCH 15th • 10.30 a.m.	CARDIFF • OLYMPIA MARCH 14th • 10.30 a.m.	LEEDS • RITZ MARCH 15th • 10.30 a.m.
	LIVERPOOL • FORUM MARCH 28th • 10.30 a.m.	MANCHESTER • THEATRE ROYAL MARCH 15th • 10.45 a.m.	NEWCASTLE • HAYMARKET MARCH 20th • 10.30 a.m.

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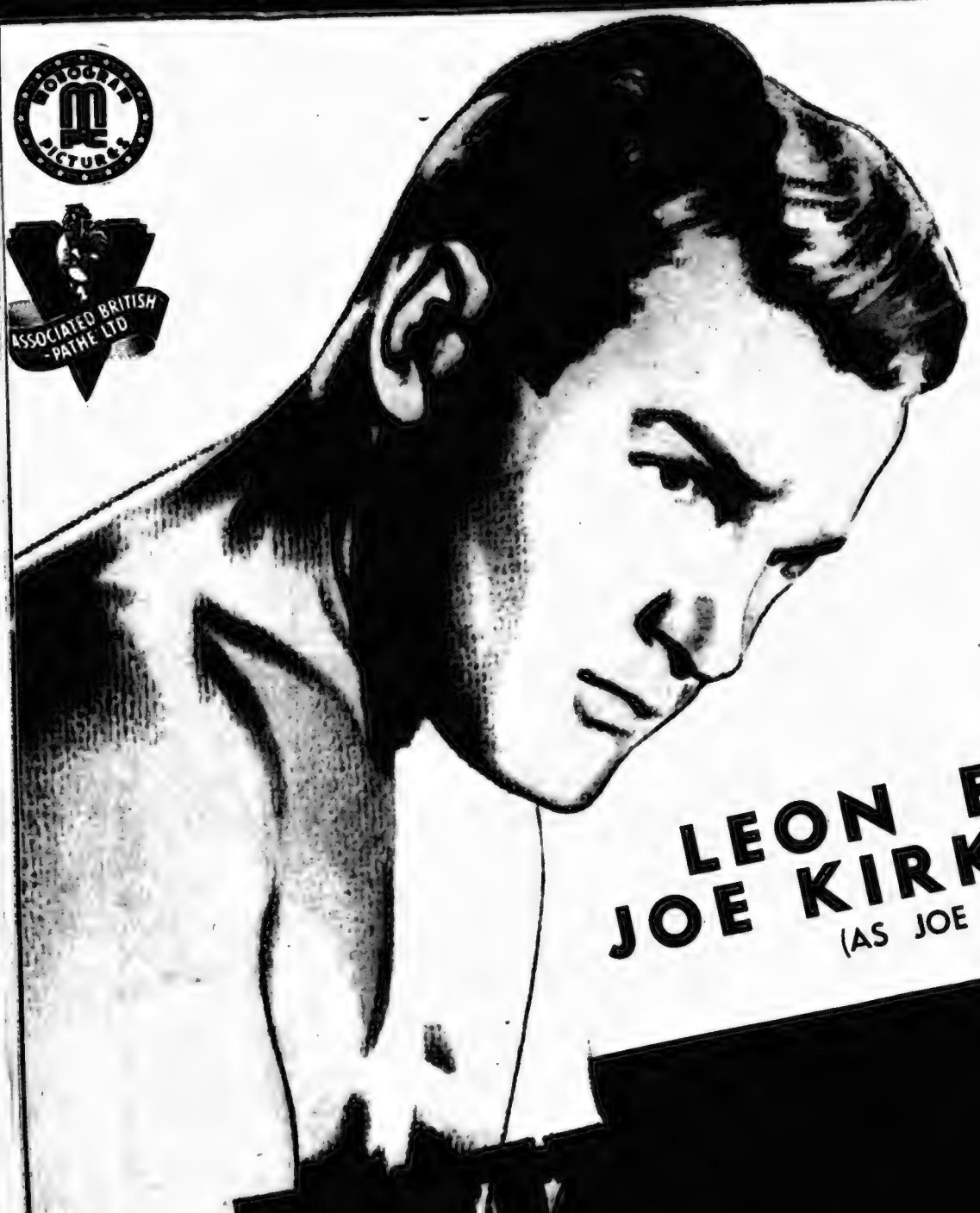

TRADE SHOWS

BIRMINGHAM FORUM MARCH 20th, 10.30 a.m.	SHEFFIELD HIPPODROME MARCH 16th, 10 a.m.
CARDIFF OLYMPIA MARCH 20th, 10.30 a.m.	LIVERPOOL MAJESTIC MARCH 16th, 10 a.m.
GLASGOW REGAL MARCH 21st, 10.30 a.m.	MANCHESTER THEATRE ROYAL MARCH 20th, 10.45 a.m.
LEEDS RITZ MARCH 16th, 10.30 a.m.	NEWCASTLE HAYMARKET MARCH 29th, 10.30 a.m.

LEON ERROL AND
JOE KIRKWOOD Jr.
(AS JOE PALOOKA) IN

LAST CHANCE

A MONOGRAM PICTURE

With GIL LAMB · TOM NEAL
LOIS COLLIER · JACK KIRKWOOD
ROBERT COOGAN · MARY HAPPY

Produced by Hal E. Chester · Directed by Jean Yarbrough
Associate Producer, Bernard W. Burton · Written by Jeff Anjan

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Snow Dog

TRADE SHOWS

BIRMINGHAM	FORUM
MARCH 21st	10.30 a.m.
CARDIFF	OLYMPIA
MARCH 21st	10.30 a.m.
GLASGOW	REGAL
MARCH 28th	10.30 a.m.
LEEDS	RITZ
MARCH 20th	10.30 a.m.
SHEFFIELD	THE PALACE Union Street
MARCH 20th	10.40 a.m.
LIVERPOOL	FORUM
MARCH 29th	10.30 a.m.
MANCHESTER	THEATRE ROYAL
MARCH 21st	10.45 a.m.
NEWCASTLE	ESSOLDO
MARCH 16th	10.30 a.m.

A MONOGRAM PICTURE starring

KIRBY GRANT with **ELENA VERDUGO**

RICK VALLIN, MILBURN STONE and **CHINOOK the Wonder Dog**

Produced by LINDSLEY PARSONS *Directed by* FRANK McDONALD

Associate Producer, WILLIAM F. BROIDY *Screenplay by* BILL RAYNOR

Suggested by JAMES OLIVER CURWOOD'S "TENTACLES OF THE NORTH"

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MONOGRAM PICTURES

ASSOCIATED BRITISH PATHE LTD

TRADE SHOWS
BIRMINGHAM . FORUM . MARCH 30 . 10.30 a.m.
CARDIFF . OLYMPIA . APRIL 3 . 10.30 a.m.
GLASGOW . REGAL . MARCH 30 . 10.30 a.m.
LEEDS . RITZ . MARCH 29 . 10.30 a.m.
SHEFFIELD . THE PALACE . UNION STREET
MARCH 22 . 10.40 a.m.
LIVERPOOL . FORUM . MARCH 20 . 10.30 a.m.
MANCHESTER . THEATRE ROYAL
MARCH 27 . 10.45 a.m.
NEWCASTLE . ESSOLDO . MARCH 15
10.30 a.m.

The thrilling saga of America's most famous Indian fighter

YOUNG DANIEL BOONE

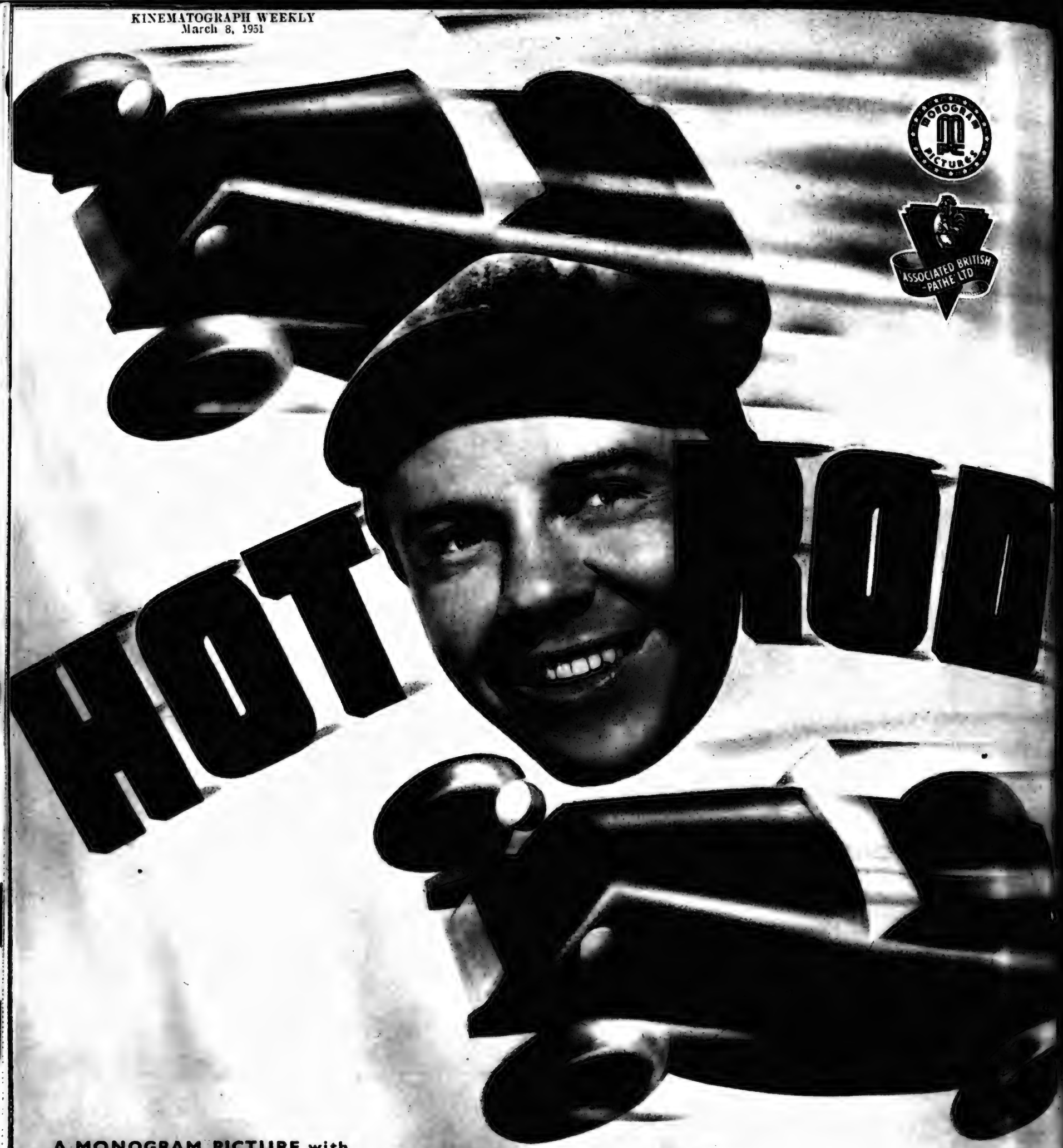
A MONOGRAM PICTURE *STARRING*

DAVID BRUCE • KRISTINE MILLER • DAMIAN O'FLYNN

PRODUCED BY James S. Burkett DIRECTED BY Reginald Le Borg

SCREENPLAY BY Clint Johnston and Reginald LeBorg

DISTRIBUTION BY Associated British-Pathe Ltd.



A MONOGRAM PICTURE with

JAMES LYDON • ART BAKER • GIL STRATTON, Jr. GLORIA WINTERS • MYRON HEALY

Produced by JERRY THOMAS • Directed by LEWIS D. COLLINS • Screenplay by Dan Ullman

DISTRIBUTION BY ASSOCIATED BRITISH-PATHE LIMITED

TRADE SHOWS				
	BIRMINGHAM • FORUM MARCH 29th • 10.30 a.m.	CARDIFF • OLYMPIA MARCH 30th • 10.30 a.m.	GLASGOW • REGAL MARCH 29th • 10.30 a.m.	LEEDS • RITZ MARCH 21st • 10.30 a.m.
	SHEFFIELD • THE PALACE Union Street MARCH 21st • 10.40 a.m.	LIVERPOOL • SCALA MARCH 14th • 10.45 a.m.	MANCHESTER • THEATRE ROYAL MARCH 22nd • 10.45 a.m.	NEWCASTLE • HAYMARKET MARCH 28th • 10.30 a.m.

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side of the sticks. "Second" solely for the unsophisticated and youngsters.

Story.—Knobby, fight manager, and Joe Palooka, heavyweight champion, and his wife Anne, decide to take a trip to West Wokkington Falls, a hick town run by Phiffeney, a crooked mayor, and his relatives. Gordon Rogers, head of a phoney boxing syndicate believes that Knobby is arranging a fight between Joe and Humphrey Pennyworth, a goofy local lad, and tries to muscle in. Humphrey signs up with Rogers, but soon regrets it. All then get involved in an election mix-up before Humphrey wriggles out of his contract and usurps the mayor.

Production.—The early Joe Palookas had a really good ring background, and this, plus Joe Kirkwood, jnr's. virility, and Leon Errol's strong sense of humour, accounted for a breezy amalgam of pugilism and laughs, but now Robert Coogan, knockabout "funnyman," is allowed to steal all the limelight. The film under review is merely a two-reel custard-pie comedy spun out to six!

Points of Appeal.—Artless slapstick and "U" certificate.

THE FIGHTING REDHEAD

Associated British-Pathé. American (U). Photographed in Cinecolor. Directed by Lewis D. Collins. Featuring Jim Bannon, Peggy Stewart and John Hart. 5,433 feet. Release not fixed.

VEST-POCKET outdoor comedy melodrama, photographed in Cinecolor. It covers a tough young westerner's encounter with a wily rustler and ends in a clear triumph of virtue over vice. One of a series, it keeps nothing up its sleeve, but its friendly stock characters, together with good scenery and camera work, prevent the grass from growing under its feet. In all, wholesome action fare. Acceptable "second" for all classes.

Story.—Red Ryder, a cowboy, answers a call for help from his old buddy, Dan O'Connor, victim of rustlers. Faro Savage, saloon owner, is the head of the gang, and Sheila, Dan's daughter, joins her father and Red in their fight against the crook. Buckskin, a bearded old-timer, and Little Beaver, a small Indian boy, also side with the law. Faro frames Sheila on a murder charge before he and his mob get their just deserts. Appropriate celebrations follow the round-up.

Production.—The film illustrates a routine yarn, but virile and versatile characterisation - Jim Bannon, Don Kay Reynolds, Emmett Lynn and Marin Sais have grown with the series—and exceptionally good Cinecolor give its time-honoured, yet by no means jaded, happenings a pristine gloss. Plenty is poured into the picturesque pint pot.

Points of Appeal.—Rollicking action, clean humour, wholesome roughstuff and Cinecolor.

WEDDING BELLS

MGM. American (U). Photographed in Technicolor. Directed by Stanley Donen. Featuring Fred Astaire, June Powell and Sarah Churchill. 8,367 feet. Release not fixed.

GAY and friendly romantic comedy musical, photographed in Technicolor. Set in London during the time of the Royal Wedding, it is a complete travesty of English life, but it's high spirits and pleasing dual love interest, put over with warmth and gusto by the leading players, and clever technical presentation disarm criticism and establish mass and family appeal. Cockneys, to say nothing of royalty, should laugh the loudest. Box-office star and title light booking.

Story.—Tom Bowen and his sister, Ellen, a top-line song and dance team, accept a London engagement during the Royal Wedding season. On the boat, Lord John Brindale, an eligible aristocrat, falls for Ellen. Once in London, Tom becomes interested in Anne Ashmond, a chorus girl whose vernacular father keeps a pub. Anne likes Tom, but is already engaged to an American living in Chicago. Irving Klinger is Tom's New York agent and his twin brother, Edgar, acts for Tom in London. Through Irving and Edgar, Tom learns that Anne's boy friend is married. Meanwhile, Ellen keeps John on tenterhooks because she doesn't want to let down Tom. On the day of the wedding, brother and sister realise that they are free to get hitched to their respective choices and promptly follow the royal example.

Production.—The picture, apart from authentic clippings of the Royal Wedding, gives a very distorted but nevertheless amusing interpretation of London life. Jane Powell is versatile as Ellen, and Sarah Churchill creates a favourable impression in the small rôle of Anne, but Fred Astaire, who puts over a brilliant dance on a ceiling, and Keenan Wynn, highly amusing in the dual rôle of Irving and Edgar, are the mainstay of the harmless and entertaining parody. Thoroughly good humoured, it should bring enjoyment to many and offend none.

Points of Appeal.—Brilliant dancing of Fred Astaire, colourful if fantastic London backgrounds, box-office co-stars and intriguing title.

THE MAN WITH THE TWISTED LIP

Grand National. British (U). Featuring John Longden, Campbell Singer and Beryl Baxter. Produced by Rudolph Cartier. Directed by Richard M. Grey. 3,214 feet. Release not fixed.

"OFF the cuff" crime melodrama, suggested by A. Conan Doyle's famous story. Costumes and detail are correct, but authentic trimmings fail to put a fresh kick into its outmoded yarn of domestic strife and blackmail. Hard as the leading players strive, it's little more than a museum piece. Quota fill-up mainly on title.

Story.—Sherlock Holmes, the great detective of the late '90's Baker Street, is engaged by Mrs. St. Clair, a society woman, to trace her missing husband, Neville. The super sleuth, helped and hindered by his genial factotum, Dr. Watson, eventually tracks Neville to a gloomy Thames-side opium den. Neville, not too faithful to his marriage vows, has, it appears, been forced to turn dope peddler by a murderous blackmailer. Holmes soon rescues the shabby and chastened Neville and, after dealing summarily with the blackmailer, restores him to his forgiving wife.

Production.—John Longden, complete with fiddle and pipe, looks the part of Sherlock Holmes, but the rest of the players find it less easy to fit into the period frame. Their frailties, coupled with uninspired direction, frequently cause the film to border on burlesque. A deliberate sense of humour would have made all the difference. Still, its short and convenient footage, to say nothing of the quota ticket, entitles it to a second thought.

Points of Appeal.—Title, length, quota and "U" certificate.

VENGEANCE VALLEY

MGM. American (A). Photographed in Technicolor. Directed by Richard Thorpe. Featuring Burt Lancaster, Robert Walker and Joanne Dru. 7,367 feet. Release not fixed.

SPECTACULAR, emotionally stable Technicolor period outdoor melodrama. It's about a forthright cowpuncher who is willing to blacken his own character and risk his life to shield the sins of his boss's son from the youth's indulgent father, but luckily survives and wins a comely wife. The early action is a trifle heavy, but the plot, handled with power and conviction by an attractive cast, steadily expands and ends on a thrilling note amidst breathtaking scenery. Very good western offering.

Story.—Lee, young son of Arch Strobie, a wealthy ranch owner, is married to Jen, a pretty girl, but has a child by Lily, a waitress. Owen Daybright, Arch's trusty foreman, knows Lee's secret, but keeps it rather than hurt Arch. Lily's tough brothers think Owen is responsible and go gunning for him. Meanwhile, Lee becomes his father's partner and plans to sell cattle and abscond. After outwitting Lily's brothers, Owen forestalls Lee and then kills him in self-defence. When Arch learns the truth he realises that Lee's death is all for the best. By this time Jen and Owen are in love.

Production.—The first half hour, with its by-play centreing upon Lily and her illegitimate child, is a trifle Lyceum, but once the preliminaries are over the film develops into rugged, hard-hitting Technicolor horse opera. Burt Lancaster, Robert Walker and Joanne Dru are exceedingly well cast and their convincing performances, augmented by many sweeping, thundering herd sequences, rocket it out of the rut. What's more, it's a woman's picture, as well as a first-rate western.

Points of Appeal.—Lusty and moving yarn, virile characterisation, spectacular thrills, obvious feminine angle and Technicolor.

SIDESHOW

Associated British-Pathé. American (A). Directed by Jean Yarborough. Featuring Don McGuire, Tracy Roberts and John Abbott. 6,027 feet. Release not fixed.

RUN-OF-THE-MILL "who-dunnit," staged in an amusement park. It hinges on the break-up of a smuggling ring, but, although the acting is more than adequate, it is the authentic and colourful settings rather than the plot that gets it over. Wisely, it only runs for just over an hour, and a spectacular roller-coaster death ride finale enables it to end in good style. Safe industrial "second."

Story.—Steve Arthur, a Treasury investigator, has reason to believe that a carnival is being used as a front by jewel smugglers. He joins the outfit as a handy man and becomes friendly with Dolly Jordan, a pretty cashier, and Big Top, a clown. Soon it is obvious that Sam, the owner, Johnny, a sweet pedlar, and Pierre, a wax modeller, are working for a crime syndicate. Big Top is murdered when he gets too inquisitive, but finally Johnny is arrested, Pierre is shot and Sam falls to his death during a fight with Steve on a giant roller-coaster. His assignment completed, Steve marries Dolly.

Production.—The picture is generously staged, and the carnival sideshows, which include a tunnel of love, as well as the roaring, breathtaking roller-coaster, are artfully evoked to pep up traditional situations and thrills. Despite the somewhat confected plot, it keeps on the move and is not bad thriller entertainment for its size.

Points of Appeal.—Popularity of crime plays, novel and exciting backgrounds, spectacular finale and provocative title.

DARK CITY

Paramount. American (A). Directed by William Dieterle. Featuring Charlton Heston, Lizabeth Scott and Dean Jagger. 8,785 feet. Release not fixed.

ROMANTIC crime melodrama, dealing at length with the rehabilitation of a tough ex-war flier, knocked off the rails by an unfaithful wife. It introduces a virile and handsome newcomer in Charlton Heston, but his promising initial appearance does not fully compensate for an untidy plot. Superficially rugged yet morally vague, it has its moments, but adds nothing to the high reputation of producer Hal Wallis. Stereotyped "thick ear."

Story.—Danny Haley, U.S flyer kills a fellow officer for stealing his wife. He is acquitted and secures a divorce, but is unable to settle down after the war. He ekes out a precarious living in partnership with Barney and Augie, a couple of small-time gamblers, but Fran, a comely night club singer, has faith in him. One night Barney, Augie and Danny Fleece Arthur Winant, an out-of-town visitor, at poker. Winant pays with his firm's cheque and then hangs himself. Winant's mysterious brother, Sidney, known to be an homicidal maniac, swears revenge. He strangles Augie and Barney, but

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Danny survives and following his attachment to Winant's widow and child, is used as a police decoy. The lunatic is spectacularly apprehended and Danny presumably returns to the loyal and devoted Fran.

Production.—Although the picture is always on the move, with visits to Chicago, Los Angeles and Las Vegas, it seldom escapes from clichés. Charlton Heston, a real he-man, does a first-rate job as Danny, and Dean Jagger contributes an excellent cameo as an understanding police lieutenant, but Lizabeth Scott will persist in singing, although she has no voice, as Fran. The most satisfactory feature of the film is the debut of Charlton Heston. Alan Ladd took out!

Points of Appeal.—New star, robust surface action, popular romantic angle, wide variety of backgrounds and arresting and intriguing title.

SMART ALEC

Grand National. British (A). Featuring Peter Reynolds, Leslie Dwyer and Mercy Haystead. Produced by Roger Proudlock. Directed by John Guillermin. 5,242 *feet. Release not fixed.*

THUMBNAIL murder mystery, set in London. It approaches the perfect crime from an inconsequential angle, yet proves that homicide is no laughing matter. Its macabre joke carries a stern moral. Peter Reynolds has quite a way with him in the name part, and both the editing and camera work are above average. Definitely a good laugh and thrill. Acceptable second.

Story.—Alec Albion, an impecunious Mayfair boy, plans to bump off his wealthy Uncle Edward. He secures a suite in a block of flats with the help of Gossage, the porter. His rooms overlook Uncle Edward's apartment and, after setting the stage, he shoots the old boy dead. He is arrested and sent for trial, but acquitted. He then throws a party and, banking on the law that a man cannot be tried twice for the same killing, shows witnesses how the murder was accomplished with an ice bullet. Unfortunately for Alec, it was Uncle Edward's twin brother, Charles, whom he liquidated. Suddenly realising his mistake, he makes a dash for it, but his unhappy wife, Judith, pots him in the arm and he is cornered in the street.

Production.—The opening scenes, enlightened by cross-talk between Alec and Gossage, played by Peter Reynolds and Leslie Dwyer, respectively, are little short of farce, but clever cutting during the trial sequence and neat photography, plus Peter Reynold's swift switch from the comic to the serious, enable it to arrive at an appropriate and showmanlike climax. It's a picture of ideas, and director John Guillermin is worth watching.

Points of Appeal.—Ingenious story, disarming comedy angle, versatile performance by Peter Reynolds and impressive finale.

SNOW DOG

Associated British-Pathé. American (U). Directed by Frank MacDonald. Featuring Kirby Grant, Elena Verdugo and Chinook, the wonder dog. 5,690 *feet. Release not fixed.*

COMPACT canine romantic comedy melodrama. Meaty morsel, served against impressive Canadian backgrounds, it tells how a Mountie and his dog round up a gang which is exploiting a killer wolf to enrich itself at others' expense. The animal interest is handled with skill and showmanship and amply atones for a "penny blood" plot. Picturesque and actionful, it's harmless for youngsters. Reliable popular and family second.

Story.—Corporal Rod MacDonald of the Mounties discovers evidence that recent wolf killings have been engineered by humans. He determines to solve the mystery and enlists the aid of Louis, a trapper, and his sister, Andree. Before very long both Andree and Louis are kidnapped, but in the end, Rod, staunchly supported by Chinook, his dog, rescues them and proves that Dr. McKenzie, the local medico, is behind the trouble. He and a gang had been deliberately using the wolf to kill all who stood in the way of their grabbing valuable pitchblende deposits.

Production.—The film is competently and vigorously acted by Kirby Grant, Elena Verdugo and a host of other sound players, but Chinook, the wonder pooch, claims most of the honours. The hound sets about the wolf with obvious relish every time the transparent yarn is in danger of flagging. The flying fur, scattered over superb scenery, is its recommendation as an outdoor thriller.

Points of Appeal.—Hearty action, wholesome environment and clever and courageous hound.

BOMBA ON PANTHER ISLAND

Associated British-Pathé. American (U). Directed by Ford Beebe. Featuring Johnny Sheffield, Allene Roberts and Harry Lewis. 6,845 *feet. Release not fixed.*

FULL-BLOODED jungle romantic comedy melodrama, the latest and the most ambitious of the popular "Bomba" series. Story of Tarzan-like boy's struggle to keep the peace between reckless white traders and superstitious natives a trifle far-fetched, but steady flow of realistic animal thrills, culminating in the young hero's mortal encounter with a black panther, keeps action alert and interest taut. Spectacular pocket serial with a box-office label, it's a cinch for the industrial and family "ninepennies." Cast-iron "hokum."

Story.—Judy, an ingenuous girl, accompanies her brother, Rob Maitland, when he sets out for Africa to conduct an agricultural experiment. Rob upbraids the natives for being slow in levelling a section of the brush, but all stop work after one is killed by a black panther. Meanwhile, Judy and Bomba, a white jungle boy, become firm friends. Foolhardy Rob tries to force a clearing by fire and starts a terrific conflagration. Judy and Bomba seek shelter in a cave and find themselves in the panther's company. Luckily, Bomba kills the animal and a convenient storm quenches the flames. Rob learns his lesson and Bomba returns to the interior.

Production.—The picture gives a very loose explanation of Rob's work in the jungle—maybe it's the cultivation of groundnuts—but having got the white characters where it wants them the film successfully employs them and Bomba, played with schoolboy enthusiasm by muscular Johnny Sheffield, as pegs for spectacular animal thrills. Exuberant and colourful potted chapter play, it should have no difficulty in repeating the box-office triumphs of its predecessors.

Points of Appeal.—Bizarre plot, fast and varied action, showmanlike finale, good title and series values.

HOT ROD

Associated British-Pathé. American (U). Directed by Lewis D. Collins, Featuring James Lydon, Art Baker and Gloria Winters. 5,499 *feet. Release date not fixed.*

EXUBERANT, pocket motor-racing melodrama, presented against wholesome backgrounds. Briefly, it concerns a youngster who converts his old car into a sports job to impress his girl friend, but runs into plenty of trouble, both in his home and on the open road, before the condescending damsel finally looks his way. Its story is somewhat confected, but realistic chases enable it to put plenty of action into its modest six reels, or rather laps. Industrialites and teen-agers should go for it. Reliable "second."

Story.—David, son of Judge Langdon, is in love with Janey, a local girl, but she encourages Jack, another lad, because he owns a "hot rod." David knows that his father is opposed to road racing, but in the hope of winning Janey he converts his "jalopy" into a speed bus. Jack steals David's car as a prank and becomes involved in an accident. David is blamed by all, including his father, but Jack ultimately confesses. Later, David uses his car to capture a bandit and this results in the judge changing his views about "hot rods" and sponsoring a track for young enthusiasts.

Production.—The picture, which is primarily a boost for "hot rods" (owner-tuned racing cars), packs its story with clichés, but they are never allowed to curb essential pace. It ends as it begins with a bang, yet for all its speed it's sound, safety-first propaganda. There is no call for great acting, but James Lydon and Art Baker are more than adequate as father and son.

Points of Appeal.—Fast action, good thrills, healthy sentiment and handy footage.

MOLLY

Paramount. American (U). Directed by Walter Hart. Featuring Gertrude Berg, Philip Loeb and Eduard Franz. 7,456 *feet. Release not fixed.*

FRIENDLY, unaffected Jewish domestic comedy drama, set in the Bronx. Suggested by an immensely popular American radio and television series, it illustrates an amusing episode in the life of a kindly, tender-hearted yet forthright married woman who turns match-maker, but comes up against many unexpected snags. Gertrude Berg plays the name part and handles the adroit mixture of sentiment and humour with unfailing skill. Well written, staged and directed, it's a one woman counterpart of the highly successful "Potash and Perlmutter." Capital light booking.

Story.—Molly Goldberg, an homely Jewish woman living with her husband, Jake, two children, Rosalie and Sammy, and elderly uncle David, in a down-town apartment, entertains Alexander Abel, an old suitor. Alexander, now a wealthy store proprietor, is engaged to Debbie, a girl less than half his age, but Molly feels that Mrs. Morris, a widowed neighbour, complete with small son, William, is a more suitable match for Alexander. Ted Gordon, a handsome music teacher, falls for Debbie, but, although she reciprocates, she determines to keep her word to Alexander. In trying to straighten things out, Molly offends Alexander and he withdraws his promise to finance Jake, who has mortgaged his life insurance to expand his dress business. Undaunted, Molly eventually corners Alexander and finally compels him to see reason. Alexander and Mrs. Morris then pair off and so do Ted and Debbie.

Production.—The picture depends quite a lot on the Bronx vernacular, spoken with a Jewish accent, and malapropisms for its humour, but laughs need contrast, and this is where Gertrude Berg comes in. The typical Yiddisher momma at her best, her warm and vital personality gives the artful amalgam of comedy and drama an essential human touch. Its laughter and tears reach far beyond the ghetto.

Points of Appeal.—Quaint quips, life-like characters, clever performance by Gertrude Berg, authentic and colourful atmosphere and amusing and pointed dialogue.

Short

Festival of Britain Film

A FAMILY PORTRAIT. British (U). 2,206 *feet.* 25 *min. Immediate release.*—Stylish documentary which gives a summary of British achievements over the past century and at the same time, endeavours to convey the characteristics of a nation and its people. Inspired by this year's Festival of Britain, it will remind visitors of the British inventive genius which has contributed so much to engineering and science, particularly radar. The film excels in all technical branches, but the industrial and rural scenes give a broad, rather than specific indication of life in Britain, while the references to British tradition, justice and pageantry fit in with the popular conception. Written and directed by the late Humphrey Jennings, this Wessex Film production will be shown during the Festival of Britain.—W. J. S.

Letter Bag

THE SHOWMAN PRAISED FROM FAR AND NEAR

EVERY week the KINE. receives letters appreciating the service given to the trade by The Showman and The Manager. Below are a few of the hundreds that are sent :—

Isolation

I don't suppose that you have many correspondents from such a distance as this nor from such an isolated spot, but I thought that you might be interested to know that I personally look forward very much every week to the page written by "The Manager" as there is always something of particular interest in your writings that make it equally popular with most if not all other managers. Long may you continue to wield your pen, or punch your typewriter in the way you are now doing.

In closing, and following your article of January 11 issue, I have a spare copy here of "The Complete Kinemanager," which I will send to anyone who will make a donation of its value to the CTBF.

GEORGE T. MILLER,
Manager,
The Playhouse, Stornoway,
Isle of Lewis.

Encouragement

I need hardly tell you what a great deal of encouragement is derived from the pages of Showmanship by the men in the field. As an illustration I'll guarantee that five out of every ten managers turn straight to Showmanship when they receive their KINE. to see what write-ups or mentions they themselves have obtained and, more important, to see what the other boys have been up to.

TOM GRAZIER, Manager,
Arcade Theatre,
Off Skinnergate,
Darlington.

Honour

I deem the Showmanship certificate a great honour as I have only been in the business three years this April and have been lucky in having very good managers as well as following the KINE. suggestions very thoroughly. I can quite honestly say that I have learnt a great deal from your pages. Please keep up the good work.

L. J. TROTT,
Assistant Manager,
State, Barkingside,
Ilford.

Assistance

May I say how helpful I find your weekly articles are, and that it is the first item I read when the KINE. arrives. I have no doubt that many others have said the same thing, but it is particularly true in my case.

F. WARRENDER, Manager,
Essoldo, Cosham,
Hants.

In this happy group, congratulating AB-Pathe sales manager H. E. ("Chick") Ellis, Diane Hart and director of photography Erwin Hillier after the trade show of HAPPY GO LOVELY last week, can be seen Ernie Cox, Regent, Shirley; Mr. and Mrs. Jimmy Holland, Portsmouth Town Cinemas; K. B. Green, Regent, Highams Park, A. Inskip, Southampton; Martin Myers, Regent, Barnet; L. Glassman, Savoy, Hayes; N. Craig, Dreamland, Margate, and Bill Bailey, AB-Pathe's London branch manager

The Trade Applauded "Happy Go Lovely"

LAST Thursday was "Happy Go Lovely" day at Studio One, Oxford Street, W.1, where Associated British-Pathé screened its new British-made musical to the trade.

As "Happy Go Lovely" ended there was a wave of spontaneous applause.

In the audience was Diane Hart, who has a leading featured rôle. David Niven, Vera-Ellen and Cesar Romero are the film's stars.

Provincial exhibitors will be seeing "Happy Go Lovely" throughout the month. Sales manager "Chick" Ellis will be touring with the film and will be supervising shows on the following dates: Cardiff, March 9; Liverpool, March 15; Manchester, March 16; Glasgow, March 20; Newcastle, March 21; Leeds, March 28; and Sheffield, March 29.

MANCHESTER LICENCE CONDITIONS

MANCHESTER Watch Committee has renewed kinematograph licences for the year ending March 31, 1952, on conditions which have hitherto applied, provided they incorporate appropriate references to the "X" film category. A notice is to be included in the licences drawing the attention of licensees to the Cinematograph Regulations, 1950, containing revised requirements with lighting and electricity.

Licences were granted for certain kinemas to open on Sundays from 2.30 p.m. to 9.30 p.m. for the period to March 31, 1952, subject to the charity clause.

Permission has been granted for kinemas and theatres to open on Good Friday, subject to the Chief Constable approving the programmes.

WARNER'S REWARDS FOR FIFTEEN ABC MANAGERS

On "Young Man of Music"

FIFTEEN Associated British managers have each been awarded a fountain pen by Arthur Abeles as prizes for exploitation schemes on Warner's "Young Man of Music."

Before "Young Man of Music" was released last summer all ABC managers were invited to suggest ideas for promotion, the best of which were incorporated in general head office exploitation "tips"; substantial prizes were at that time sent to those managers who submitted schemes which were considered the most workable and effective.

Recipients of Warner fountain pens for the best-executed schemes were:

W. Prescott, Savoy, St. Helens; R. L. Cook, Savoy, Swindon; J. R. Harrisson, State, Bakingside; E. V. Appleyard, Regal, St. Leonards; R. Kane, Queens, Bayswater; C. Vernon Hunter, Majestic, Stoke-on-Trent; A. E. M. Moon, Ritz, Gateshead; J. A. Gallacher, Playhouse, Galashiels; L. Lovell, Regal, Kirkcaldy; John E. Lake, Savoy, Luton; B. Sorger, Regis, Hull; L. G. Webster, Savoy, Northampton; K. P. Kelsall, Palladium, Oldham; Edward P. Frankham, Savoy, Lincoln; and F. C. Harper, Regal, Putney.

Judges in both phases of the scheme were Jack Francis, of Warner's; J. Andrew Neatrour, ABC, and Jack Hutchison, the KINE. Showman.

Introducing "Alice"

RKO-Radio is now arranging a big campaign here for the advent of Walt Disney's "Alice in Wonderland."

Conferences have already been held in the U.S, and others will be arranged in Paris and London.

Sheffield magistrates have granted permission for 47 local kinemas to open on Good Friday.

A reunion on the set of 20th Century-Fox's THE HOUSE ON THE SQUARE at Denham Studios took place when Henry Hathaway looked in. Here he is with Tyrone Power, star of THE BLACK ROSE, and assistant director, Bluey Hill

Lisa Daniely, star of Monarch's LILLI MARLENE, met W. J. Speakman, of the N-W branch of the CEA, and T. C. Bate, a director of B & S Cinemas, when she made a personal appearance at the Hippodrome, Ellesmere Port

AT THE STUDIOS

I.F Rostrums Silence the Groans on Denham's Stages

"CONCRETE" RESULTS IN STREET SCENE

ONCE again the ghost of Independent Frame is proving a useful adjunct. This time it has turned up at Denham to help the 20th Century-Fox production of "The House on the Square," which was visited by KINE. Studio Correspondent Graham Clarke last week.

The story requires some elaborate interiors of the 18th-century period and director Roy Baker has been grateful for the mobile IF rostrums which have allowed him to shoot continuously on two planes. "They have been an absolute boon," he told me. "It's a joy to know that your sound isn't going to be spoiled by even one wooden creak, and you can move them without trouble."

This week Roy is going on to exteriors, in a most attractive composite of a period street. When I saw it, construction manager Bill Searle was just supervising the finishing touches and was justifiably proud of his concrete cobbles: the normal rubber "tiles" cannot be used in this case because the street has to be watertight to hold puddles. Bill was also busy building a graveyard, but on this stage the work that immediately caught the eye was that of scenic artist Albert Jullion, who has produced a vast backcloth of a foggy night street scene in perspective.

When they get on to these exteriors, lighting cameraman Georges Perinal and sound mixer Buster Ambler will breathe more freely. The problem of getting Technicolor shots inside the heavily furnished and decorated rooms, with mock Adam ceilings has presented a constant problem to both, particularly in the task of getting good sound without committing the crime of allowing a "mike" shadow.

Hathaway Looks In

While I was at Denham I saw American director Henry Hathaway, who was making a flying visit on his way from Germany to France and thence back to the States.

His present preoccupation is with "The Desert Fox," his film on the life of Rommel. He told me that he was treating it as a personal story and not as a battle chronicle, and, in passing, paid a fine tribute to British film-making. "I'm making it personal," he said, "because I don't aim to try to compete with what your documentary boys have already done."

"Robin Hood" Preparing

Also down at Denham were quite a few of the people who are preparing to make "Robin Hood" for RKO-Radio and Walt Disney. These included art director Carmen Dillon, production manager George Pearce and Alex Bryce. Casting is proceeding, the latest addition being Joan Rice, as Maid Marion.

TEDDINGTON REOPENING

Warner's July Date

WARNER'S will restart production at Teddington in July.

Arthur Abeles told me this week that the company is to use the studio for "The Crimson Pirate," which will star Burt Lancaster and will be in Technicolor. Before coming to the studio, the picture will have 12 weeks' location in Italy.

A British unit will be employed, but the director, as yet unnamed, will probably be American.

This film will for a time be made concurrently with "Where's Charley?" the screen version of "Charley's Aunt," which Warner's is to make at ABPC, Elstree.

Teddington may, however, be busy again before July, as a British independent producer, I hear, is aiming to use the studio for a feature in May.

Independent's Plans

When I saw Derrick de Marney last week he insisted that he was an actor at the moment and not a producer because he was on his way to a meeting of Equity.

He confessed that his recent experiences, travelling the country with his last film, "She Shall Have Murder," had taught him a lot about what kind of films the public wants, and he and Guido Coen are now working on their next Concanen picture, which they hope to get on the floor by May. The working title is "Chorus of Echoes," but Derrick tells me that this is sure to be changed.

Derrick believes that the function of the independent nowadays is to make films that are out of the common rut, even if only slightly.

Maugham Progress

Good progress is being made by Eric Ambler on the script of "Gigolo and Gigolette," main episode of the Somerset Maugham sequel to "Quartette" and "Trio."

This story, which is scheduled to play for 50 minutes is to be directed by Harold French, and Glynis Johns will star. Production is due to start at Pinewood in May and location scenes will be shot in the garden of Somerset Maugham's villa at Cap Ferrat.

Before she makes Somerset Maugham's "Gigolo and Gigolette" Glynis Johns will star in Betty Box's production, "Appointment with Venus," a war-time comedy about the occupation of the Channel Islands, to be filmed mainly on location in Sark. It goes into production this month.

George Brown has now completed work on the stages for "Hotel Sahara," and it has gone to cutting and editing. An additional activity has been the recording, on the music stage at Denham, of two songs by star Yvonne de Carlo, which will be released under the Columbia label. The accompaniment was directed by composer Benjamin Frankel.

Angel for Nettlefold

As I hinted last week, Daniel M. Angel has decided to return to Nettlefold studios to make his next picture "Another Man's Poison," with Bette Davis and Gary Merrill as the stars.

I am not surprised at the decision, for I know that Angel and his unit were very happy there last year when they made "Mr. Drake's Duck."

Bridging 20 Years

Over 20 years ago little Mary Taviner appeared as a child ballerina in one of a series of educational shorts for Kilner Exclusives. After a career in "rep" Mary has returned to the films as star of "Jacqueline," an Invicta feature production produced at Rouen and Viking studios, Kensington, by Paul England. F. W. Kilner was supervisor of production.

At the "round-the-table" conference arranged by ABPC executive director of production, Robert Clark, so that his top studio executives could meet distributor and exhibitor representatives to discuss how pictures can be improved; Robert Clark, C. J. Latta, managing-director of ABPC, and producer Victor Skutezky, find common ground for smiles. Below: Studio men talk it over: director Henry Cass; studio genl. manager Vaughan N. Dean; producer, Robert Hall; J. R. Wallis (personal asst. to Mr. Clark); and Alex Hendry, of the legal department

Special Effects Illustrated

TWO leading exponents of special effects, T. W. Howard, FBKS, and Alfred Junge, MBKS, discussed the fields of application of various studio processes at last week's BKS meeting. Their talks were illustrated by film sequences showing a remarkable variety of processes.

Mr. Howard first described methods of saving studio space in back-projection by the use of mirrors. Variation of apparent height of the projector could be effected by the use of a mirror mounted on a radial boom. He recalled that he had used a travelling matte process in Technicolor in "The Thief of Baghdad," and the process was currently being used in "Quo Vadis"; a black-and-white modification has been used for several British films.

Other processes discussed by Mr. Howard included the painted matte, the miniature (the justification of which was to permit camera movement) and projection printing. His talk was illustrated by sequences from "Quo Vadis" (the travelling mattes being projected) and from the new Warner film, "A Stolen Life," in which Bette Davis appears as twins.

Alfred Junge showed sequences from a number of films and disclosed the various processes used and the reason for the choice of process.

Mr. Junge emphasised that all the trick effects had been used for one of two reasons: either because the effect wanted could not be got in any other way, or because the alternative method was too expensive or dangerous.

The meeting will be more fully reported in the next issue of *Studio Review*.

KINE SERVICE

MANAGEMENT • SHOWMANSHIP • TECHNICAL

MANAGEMENT by The Manager

Time to Make a Song About Employees' Good Deeds

ASKED what he thought of the trade's "Better Business" campaign, the head of one of the more important independent circuits gave this somewhat enigmatic reply: "The slogan, 'Let's Go to the Pictures' is certainly becoming known; every letter of complaint we receive refers to it."

Add to this laconic statement the comment of Billy Quest, of the Marlborough, Holloway, who points out that the *Picturegoer* readers' forum contains far more brickbats for managers than bouquets, and one must reluctantly presume that the public hears far more about our failings than our good deeds.

Apparently we are too modest about some of the personal services given gladly by managers and kinema employees without thought of reward or recognition. It is, obviously, time we remedied this for the sake of the trade's fair name.

Practical support for good causes and town projects automatically get mention in the local Press, but it is only rarely that a small personal service, such as is reported time a dozen times a week, is reported by Press cuttings. Managers should realise that more local publicity for these efforts will not be considered egoism by the trade.

Courtesy and kind actions by public servants are national news these days. This week, in various papers, I have read letters of thanks to a bus driver, a postman and a shop assistant, but not one about a kinema employee, even in the local Press, although I know that some form of practical help goes on every day in all our kinemas.

Finishing Times

A. DAVIS, manager of the Gaumont, Worcester, in association with the *Worcester Evening News*, conducted a poll to determine what was the most popular closing time, and the result is interesting.

Of those polling 467 voted for a 10.30 p.m. finish, 196 for 10.15 p.m. and 140 for 10 p.m. The last buses leave the city at 10.24, 10.30, 10.34 and 10.38 respectively, but an attempt is being made to secure later bus services.

The film critic who originally raised the question said that 10.30 was too late for Worcester kinemas, but that was before the result of the poll. After reading the facts and knowing the result of that poll I am inclined to agree with him.

The extra business we are seeking will probably be derived from people living some distance from our theatres. We must encourage people to travel to the pictures, but it is difficult to do so if two out of the four last buses leave before closing time, and the other two soon after.

I consider that the finishing time must without question be governed by the transport service, and should be as late as possible, taking that into consideration. Campaigns for later buses in some parts of the country are succeeding, however, and the trade should continue to press for later services until we can arrange a finishing time not earlier than 10.30 p.m. to suit the business men, and even later if possible, so long as there is no likelihood of our patrons having to walk home.

Conditions Abroad

I HAVE just received a picture of the huge sky sign just erected over the Cathay Theatre, Singapore. It is 42 ft. by 38 ft., and is illuminated at night by over 1,000 bulbs and is an ironic reminder of the restrictions imposed on us in this country.

We can, however, anticipate a relaxation of the lighting restrictions in the spring, but I feel that the trade should campaign for more light next winter. Our ornamental lighting cheers up the public, and there is no evidence to show that it affects the fuel situation so long as power is not consumed during normal factory hours.

There is not a good case for restriction after 7 p.m. so far as electric signs are concerned. It only tends to keep folks at home where they can burn lights and fires without restraint and so avoid the gloom of the streets after dark.

This Cathay sign can be seen 30 miles out at sea, and the 7-ft. letters, advertising "Annie Get Your Gun" at the time the picture was taken, could be read through glasses at a distance of 25 miles I am told.

Uniforms

RECENTLY I passed a small kinema, the staff of which had obviously been re-equipped with new uniforms. The resplendent doorman looked like a high-ranking officer in a Ruritanian army, while the usherette would not have been out of place in the "Arabian Nights."

There is no better advertisement than a well-dressed staff, but let good taste govern the design of your uniform. Uniform manufacturers will gladly guide customers, and it should not be difficult to agree on an appropriate and dignified design.

Flower Time

SO much has been said about floral decorations in connection with Festival of Britain schemes that I am reminded of those pleasant kinemas which have window flower boxes and colourful flower beds in the forecourt during the summer months.

I am not a gardener, but I believe that horticultural experts are starting to force seeds and bulbs for showing in the spring and managers should at least consult a local expert about the possibility of making plans for floral decorations in their premises during the coming season which will be with us sooner than we think possible during this tempestuous weather.

Public Relations

A MANAGER of an independent kinema considers that we are wasting time and money on an effort to foster what we call "public relations." He considers that we stand or fall on the pictures we show, and all other efforts are in vain, except, of course, routine publicity advising the public what is being shown.

This is a nice, comfortable way of passing the buck, but is a most dangerous creed, that should be stifled quickly and firmly. I trust that our colleague is an isolated case among managers, because it is there among the small independently owned kinemas, I mean those where the proprietor exercises little or no supervision over his property that damage can be done to the industry.

It is the manager's duty to create cordial relations between the residents and the kinema he controls. It is the proprietor's responsibility to check up and make sure this is being done. He can only do this by personal attention, as patrons usually don't know any address to which a complaint may be forwarded except that of the theatre. Check up on your kinemas as carefully as you check up on your bank account; it is your business, Mr. Exhibitor.

Serial Riot

IT is reported than when a Cuidad, Bolivar, kinema omitted the current episode of the serial the audience started to wreck the show. Ultimately the national guard had to be called out to quell the riot

That could not happen here: for one thing, our patrons are more co-operative, and for another thing relatively few kinemas show serials. From time to time managers deplore the shortage of serials and I appreciate their point, because there was a time when the trade of the family houses depended on the serial—never in those days missing from the programme.

Managers used to book their serials well in advance so that the first episode of a new one could be shown the same week as the last episode of the old one. Now that problem seldom arises, but I do believe that, given a few good serials, enough to ensure continuity, business in the more popular halls would increase tremendously.

Traffic Control

I HAVE, on several occasions, warned readers against undertaking the control of traffic after children's matinées without first getting police consent. R. Edwards, manager of the New Coliseum, Liverpool, obtained police approval of a road-crossing scheme which involved the use of a more-than-life-size cut-out of a man in blue.

This is a formidable affair, with a base so broad that I doubt whether any car driver could circumvent it even if he tried. It must undoubtedly impress the children, as well as operating as an effective barrier when the road traffic has the right of way.

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SHOWMANSHIP

THE MANAGERS' OWN FORUM FOR THE EXCHANGE OF CONSTRUCTIVE IDEAS IN FILM EXPLOITATION

Start Off Right in National Drive

NO doubt every manager who reads these pages is entering for the National Showmanship Contest which opened on Sunday, and campaigns for the first week are now well on the way.

Let us consider for the moment the whole 13 weeks' period of the contest, during which consistent publicity is expected. The wise managers are already marking up their date books; there are the almost certain winners, the good saleable showmen's pictures, the "possibles," and the "perhaps nots."

Taking the last two categories first, it would be injudicious to make extravagant claims for a picture in which you have little confidence, but that need not stop you from telling your public that you are showing it; publicise cast, author's name and story, and use film criticisms that are favourable, quoting the source from which these come.

It is a very bad picture indeed that doesn't win the approval of some national film critic, and you do not have to make a personal recommendation. With pictures of this calibre it is a safe bet to sort out specialised lines of appeal and direct much of your campaign at that section of the community likely to be interested.

A film may deal with some particular trade or profession, it may have a religious theme, or is likely to interest juveniles or teenagers. Get after those who are likely to be interested, but try to keep that specialised publicity separate from your other advertising. While churchgoers may be interested in a religious theme, others possibly have different views.

Direct mail to the right people is often the best approach, and carefully placed posters and display cards are equally important. Vestibule displays trying to sell some cult or ideal to unsympathtic inconvertibles are dangerous.

Everyone should know the drill for putting over assured successes, but where these are booked it may be wise to extend your area of coverage in an endeavour to win new patrons to your house.

The showmen's pictures, of course, give you ample opportunities to show what really can be done in the way of publicity. Throughout the period of the contest, and afterwards, the live managers will also devote much care and attention to the comfort and service provided for patrons, new and old—that is one of the most important things of all.

This dual-purposes vestibule display was made up by C. Close, of the Gaumont, Frome. It's a good idea, but is unhappily sited in front of a service frame

TOP SELECTIONS

A Review of the Week's Most Outstanding Campaigns

WE are indebted to C. St. M. Thorp, of the Odeon, Leeds, for many novel ideas during the past year. The management team at this theatre has a knack of hitting on some novel forms of advertising, usually with the additional merit that somebody else meets the bill.

Here are two ideas out of this week's postbag, both of which can still be utilised by other managers, if the firms concerned can be persuaded again to co-operate.

First, there is a striking throwaway issued in association with the manufacturers of Ryvita. The card, which has a remarkable likeness to a Ryvita biscuit, has on one side the wording: "Ryvita for 'GO.' Let's Go to the pictures. Visit the Odeon." On the other side is the phrase: "Ryvita for Dimples. Learn 'All About Eve' at the Odeon." A substantial proportion of the cost was borne by the firm, which is distributing the cards, through their representatives, to all parts of Yorkshire.

Next, B. Goldthorpe, house manager, went after Reckitts, and, in conjunction with that firm, a most delightful screen double-crown was produced for "Out of the Blue." Printed in two colours, the poster is worded: "'Into the Blue' comes as refreshing as a sea breeze to the Odeon, Leeds. 'Out of the Blue' comes the whitest wash, Reckitts, of course." An attractive line drawing of a bathing girl on water skis is the highlight of the poster. Some 250 copies were distributed.

Railways Co-operate

AN idea used by A. Davids, manager of the Gaumont, Worcester, to advertise "Union Station" should be considered as a suggestion for permanent or periodical advertising by all managers with theatres drawing on areas serviced by British Railways.

By arrangement with the operating superintendent he posted directional double-crowns on each of five stations in the area from which the Gaumont patronage is drawn. Each poster carried wording applicable to the station at which it was posted; for example: "Malvern Link—alight at Foregate Street Station, Worcester, for 'Union Station' at the Gaumont."

At approaches to the station in Foregate Street, the following notices were displayed: "This is Foregate Station—continue for 50 yards for 'Union Station' at the Gaumont." Some managers might contend that information of this description is superfluous, as all the people to whom it might apply know anyhow. Experience has proved that repetition of an obvious fact is frequently the best way to attract attention to an advertisement. There is evidence of welcome co-operation by British Railways, but there are many managers who have not yet tried to arrange a joint publicity scheme with the local railway station.

Nautical Approach

DURING the week he was playing "Into the Blue" at the Odeon, Hornchurch, L. Denyer put all his usherettes into Naval uniform, which is a much more intriguing idea than dressing up the male staff. The uniforms were borrowed from the local Naval Cadets as part of a substantial tie-up between that organisation and the theatre.

The week before playdate the band of the unit appeared on the Odeon stage and gave a selection of marches. The final item heralded a three-dimensional unit advertising the film. This was dropped from the grid and spotted as a grand finale to the short musical interlude.

In addition there was an exhibition of Naval equipment in the lounge, one item of which was a lifebelt salvaged from HMS *Hurricane* when it sank in 1943.

On the Saturday prior to playdate the cadets paraded, led by a banner giving details of the film. A PA van followed the procession and broadcast details of the film's showing.

This campaign was well covered by the local Press, with full credits to the theatre and the film. It must have been most beneficial to the box-office as well as acting as a fillip for recruiting, so both sides of the bargain got a good deal.

Key to Publicity

VARIATIONS of this "key" stunt have been used before, always with success, but the scheme of A. Nimse, of the Odeon, Epsom, is perhaps more comprehensive than is usual.

For "No Way Out" he fitted a yale lock into a decorative panel in the lounge, with the necessary credit cards.

He then dropped yale keys from his lost property stock in strategic points round the district. The keys were labelled "'No Way Out' unless this key will open the lock. Try it in the lock at the Odeon. If it opens it you will be presented with a box of chocolates." This was followed by details of the feature.

Publicity of this kind is doubly valuable as it has the merit of bringing people to the theatre out of curiosity. No statement is made about who gave up sweet coupons in the cause of publicity.

Letters were written to occupants of houses in cul-de-sacs telling them of "No Way Out," and that a car hire firm was prepared to convey a number of them to and from the Odeon in a limousine. The suggestion caught on, and cars were carrying five to seven passengers a time to the show.

In the same programme was "Flying Saucer," and during play week the *Daily Mail* ran a story about a metal ball dropping on Epsom Downs, so Nimse grasped the opportunity and worked up an advertisement about Epsom's own Flying Saucer. A hot news story, if applicable, is an ideal medium for advertising a current feature, so long as it can be legitimately tied in with the film.

GREETINGS TO

the following managers who have been enrolled into the Company of Showmen for the ensuing year :—

G. J. BARRY, Coliseum, Walton, Liverpool.
E. K. CROOKES, Regal, Stirling, Scotland.
C. FRICKER, Odeon, Fleet, Hants.
P. N. KELLY, A/M, Odeon, Sale, Manchester.
C. LLOYD-DAVIES, Gaumont, Wolverhampton.
R. PARSONS, Piccadilly, Birmingham.
A. D. PAVEY, Odeon, Herne Bay.
F. J. RICHMOND, Odeon, Colwyn Bay.
W. ROBERTS, Astoria, Kirkdale, Liverpool.
J. G. ROE, Regal, Kingston-on-Thames.
D. ROGERS, Palace, Malton, Yorkshire.
R. ROMAINE, Regal, Northgate, Darlington.
F. T. SMITH, Regal, Bicester, Oxon.
R. H. WALKER, Plaza, Gravesend.

A Visit to the Circus

HAROLD WARD tells of a gigantic goodwill scheme organised by him and his managers. Arrangements were made for child patrons from the Popular and York Kinemas, Hulme, the Wycliffe Kinema, Moss Side, Empire, Blackley, and College Picture House, Chorlton-on-Medlock to

get a free visit to the circus before the close of the circus season.

In all, 5,000 children were taken in parties by motor coach, 23 of which were provided each day. Many of the youngsters had never been to a circus before, and this, one of the biggest events of its kind ever organised in Manchester, was prominently reported in the city Press. All the expenses were borne by the exhibitors, and is a commendable example of "public relations" work.

Delayed by Illness

W. HUMPHRYES, manager of the Odeon, Bridgwater, tells me that he has been under the weather for some time and that is why his novel ideas on exploitation have been missing from these pages for some weeks. He encloses a précis of exploitation schemes carried out recently; there are several interesting features.

He is one of the managers who made a "flying saucer" to advertise the film of that title. He used the linkman's umbrella, duly disguised and slung 60 ft. up between the theatre tower and the roof. The wind caught the panels in the umbrella so that it constantly revolved. Then came a storm, and now the linkman at the Odeon hasn't got a large umbrella to protect his car customers any more.

For "The White Tower" he produced a model of the Odeon tower, captioned "Everybody's going to the White Tower to see 'The White Tower,'" and two "soldiers" guarded a brief-case labelled "State Secret" displayed in the vestibule. The case, fitted with a combination lock, contained cash vouchers from local traders, and patrons who could open the lock were allowed to have the vouchers.

We're glad you are now back to good health, Mr. Humphryes, and look forward to some more novelty publicity ideas.

Good Reason

R. HONEYMAN always gives his reasons for the particular line of action he has taken in his campaigns at the Regent, Edinburgh.

Regarding "Odette," he says: "This film could best be boosted by sentiment and reviving memories, not of the last war, but of the 1914-1918 marching songs, such as 'Tipperary,' 'Keep the Home Fires Burning' and a 'Long, Long Trail Awinding.'" I therefore procured these songs and played them on the non-sync. That is typical of the old showman; he doesn't say how or where he got them; he just went out and didn't come back without the records he needed.

It is not clear why a pork butcher allowed dc's advertising the film to be exhibited both sides of his delivery vans, but he did, so the reason is immaterial so long as Honeyman got this excellent publicity.

Naturally, this Scottish publicist got the co-operation of the Army for "Odette." They loaned model soldiers, cap badges, model tanks and guns, as well as two buglers to sound a bugle call every evening immediately prior to the screening of the feature. The military officials thanked him for allowing them to participate, which is the nice thing about this "public relations" work if you carry it out the right way.

Doubtful Publicity

I DOUBT the wisdom of an offer made in Dundee to advertise "Three Husbands" and "Ellen" at the Empire. A china merchant offered a half-tea set to any local girl named Ellen who had had three husbands.

To me this seems somewhat distasteful, even though J. Dye claims that there were many interested people around the windows of the china shop. Neither the tie-up slogan nor the motive seem likely to make one single person want to see that programme.

Band Wagon

BIGGER and better street parades is still the Liverpool motto. S. Murdoch, manager of the Corona, Liverpool, sent out a ten-piece band on a decorated motor lorry to advertise "My Blue Heaven." The band played while the lorry was on the move and settled down

Dan Lewis, of AKC's Globe, Hamburg, Germany, re-creates a scene from THE BLUE LAMP (GFD) in this foyer display

at odd times on a bomb site where a programme of hot music was rendered. This went on for five days and Mr. Murdoch says the cost was negligible.

For the other feature, "State Penitentiary," this manager was lucky enough to get police permission to tie-in the title with the hot news of a convict who had escaped from Walton (Liverpool) Prison. Replica news-bills went out announcing "Convict escapes from Walton Gaol—don't let 'State Penitentiary' escape you at the Corona, Thursday next."

Continental Films

J. GREEN'S campaign for "Jour de Fete" at the West End, Birmingham, followed the well-defined pattern of most specialised film campaigns. There was a special Press show, to which people likely to be interested in that type of film were invited.

Grammar and secondary schools were approached by permission of the Director of Education, and it is estimated that 1,500 children attended afternoon performances in consequence, while 200 d.c.s were posted around the city suburbs.

Managers playing Continental films for the first time should remember that, from the experiences of their colleagues who have already played similar programmes, the advertising area should be widely extended. This gives notice to the interested people who do not always go to the kinema, but who are enthusiastic about the specialised films they particularly like. Your publicity should be directed to a smaller section of a larger area than that from which you draw your regular clientele.

Mr. Green has started to build up a mailing list of people who want to know about every film of this type booked to play the theatre. He already has the substantial total of 340 names and addresses. This will finally prove to be his most profitable advertising medium for Continental films.

Home Recording

JOHN SCOTT, manager of the Regal, Dumfries, has sent me two teaser records used to advertise "Inspector General." These were recorded by assistant manager Fleming, who owns a recording machine, and, therefore, the cost to the theatre was nil. That's the sort of assistant manager to have.

These records were played at intervals over the theatre non-sync., and from a PA van on the streets during the Saturday before playdate. The van, supplied free of cost, spent some time outside the local football stadium.

A figure of Danny Kaye in the vestibule saluted passers-by the week before playdate. It was made up by the chief projectionist, the moving arm being driven by a fractional hp motor. The Regal is one of those theatres where all the staff, and especially heads of departments obviously take a great interest in publicity.

Out of the Hat

ALEC EARLEY had a large rabbit hutch constructed and placed on the pavement outside the Odeon, Twickenham, each day during the showing of "Harvey." It must have caused far more interest than the usual front-of-house display.

A "Harvey" vocal competition was arranged at the same theatre in conjunction with a dance hall, the final being held at the theatre. Prizes were given by a holiday camp. I'm not at all happy about either holiday-camp prizes or dance-hall tie-ups.

Defence Tie-up

P. LEVINE, Forum, Kentish Town, linked up with St. Pancras Civil Defence recruiting drive as part of his campaign for "Murder Without Crime." The tie-up slogan: "It's a crime to neglect defence of the country, but its 'Murder Without Crime' at the Forum," is very weak, but it did give Levine an excuse to get some free publicity, and to establish good relations with the local authorities.

There was a recruiting desk in the foyer during play week, and this was mentioned in the local Press.

Bright Assistant

DOUGLAS EWIN is one of our brightest assistant managers and his campaigns always merit the serious consideration of the judges. For "Kiss Tomorrow Goodbye" at the Regal, Torquay, he persuaded a trader to give a dinner service as a prize for a competition. Handbills which were to be used as entry forms were issued, for what seems to be a simple number competition with no apparent connection with the film advertised on the leaflet; but that probably didn't matter all that much as people probably took them home to fill up later.

Any idea that will stop the public from throwing away handbills is good, although it is better if the idea does have something to do with the film being advertised.

There was a foyer display embodying fifty pot plants loaned, together with the necessary floral baskets, and half a dozen window displays, as well as twenty more shops that took special showcards.

One must have admiration for the showman who persuaded the local safety first committee to use the slogan, "Don't 'Kiss Tomorrow Goodbye.' Be careful how you cross the road," on cards headed with the known ABC triangle.

One other thing about Mr. Ewin's campaigns is that these are carefully set out to make easy reading for the judges, a point that is much appreciated by these busy men.

A Good Competition

ONE of the best competitions I have noted for some time comes from F. Flook, manager of the Empire, Mile End, London, E.1. It is for "Woman With No Name," and was sponsored by the *East London Advertiser*.

Competitors were asked to write on a postcard a name suitable for the part played by Phyllis Calvert in the film. There were 300 entries and the competition cost the theatre precisely nothing, as the prizes were promoted. It is simple, sensible and appropriate, and so wins full marks in this forum.

"Kine." Aids

W. PROUT, assistant manager, has submitted pictures of some most attractive publicity produced by him for "Harvey" at the Ambassador, Hayes. Using the KINE. page advertisement for "Harvey," he traced the rabbit on to sheets of Cellophane, the reverse sides of which were painted white.

To each one was added in black lettering catch-phrases, as if spoken by the rabbit, such as: "I'll be with you soon" and "Funny you won't see me." There was a more ambitious one, five

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TOP SELECTIONS

Continued from page 41

feet high, which, after doing service in the lounge, found its way into the centre of a butcher's shop window among the rations. It referred to the present price of rabbits, from "Harvey's" viewpoint. Captions of this type are all right so long as the film publicised is a comedy; it's when similar tie-ups are reported for dramas that my blood pressure goes up.

Popular Throwaway

THE novelty throwaway for "Highly Dangerous" has proved to be so popular among managers that I have on my files enough specimens to fill any order that might come in from a moderate-sized kinema. However, not all have been so carefully distributed as at the Odeon, Halifax. Four grocery stores delivered the bulk of supplies with the weekly grocery order, and milk bars and cafés took care of the remainder.

During the week before screening, workmen were rewiring the neon signs, so alongside their lofty ladder W. Smith placed a quad worded: "And it's Highly Dangerous all next week, too." He cleverly avoided giving too much information.

The highlight of the campaign was a tie-up with the safety first committee as the result of which permission to stencil slogans on the city pavements was obtained. The slogan, in 4-in. letters, was: "Roads are 'Highly Dangerous' to the careless, keep alert and alive." This job was done by the police, so no one could get into trouble, and that just goes to show what can be done in some towns.

In addition, the safety first committee inserted a double column ad., featuring the same slogan, in the *Halifax Courier*

Fair Shares

D. JONES, house manager of the Odeon, Bognor Regis, gets credit, at the request of manager A. Pareczer, for the campaign for "Highly Dangerous." Many showmanship teams are sharing credits in this way, so all can qualify for the coveted showman's certificate. After all, if a couple of good workers cannot turn out a dozen campaigns in a year to secure membership of the company for both of them, then they are not trying.

This theatre concentrated on publicising Margaret Lockwood. A simple display in an optician's attracted much attention, and is commended to managers who still have the film to play. In the window was a microscope labelled "Sold to Miss Margaret Lockwood, c/o Odeon, for use in 'Highly Dangerous.'" This seems to be much more valuable than many more ambitious window displays.

Hair stylists, florists, and even bicycle shops, displayed photographs of Margaret in their windows, although, to be honest, she shared the bicycle-shop windows with Dane Clark.

Leaves formed the centre-piece of the foyer displays, and I can add another specimen of the renter's throwaway to my collection, by courtesy of the Odeon, Bognor Regis.

Navy on Parade

T. WILKINS invited ten men who had served on submarines to be his guests at the Gaumont, Manchester, on the opening night of "Mystery Submarine." It says much for the production that these experts could find no fault with the film.

These men were located as a result of an intensive campaign conducted through the Press. Small money prizes were offered for the most interesting submarine stories, so the campaign was sustained for some time before the run, and during the showing.

He made doubly sure of that week's business by arranging another newspaper competition for the second feature, "Desert Hawk." Readers of the *South Manchester Press* were asked to compare Richard Greene with the late Rudolph Valentino. This has the advantage of making it necessary for entrants to see the film before entering the contest.

The Gaumont continues to get enormous Press coverage in the Manchester area, by keeping in constant touch with the Press boys concerned with film news. Because of this service by a key theatre all in the area must benefit. It is the responsibility of the manager of a major house to make kinema news for all, because he is more able to hit the headlines than the chaps with more humble houses of entertainment.

Bowmen of Peterborough

THERE have been many tie-ups with bowmen for "The Broken Arrow," but few schemes have been so comprehensive as that arranged by L. Hutchison, manager of the Princess, Peterborough, an independent kinema.

Most important was a four-day archery display on the stage prior to the run of the film. Organised successfully, despite staff shortage, lack of equipment, and frustrating obstacles, this made big news locally.

The presentation ran for half an hour each evening, including exhibitions of trick shooting, and a darts contest for members of the audience.

The editorial obtained included a four-column picture and a story in bold type in the *Northamptonshire Evening Telegraph*. The competition between archers and darts players was the highlight of all the stories, closely followed by the report on the shooting down of toy balloons from the auditorium.

Long-Term Policy

S. FIRMAN, assistant manager of the Odeon, Brentwood, started a teaser campaign for "All About Eve," six weeks before playdate. A sequence of posters were prepared, each being exhibited for ten days in a frame beside the pay desk. The first one read: "Are you reading All About Eve?" This was at a time when the story was running in the *Daily Express*. The next one read: "You will all be talking about 'All About Eve'," followed by one reading "It will take nearly 2½ hours to show you 'All About Eve'." Finally, the week before playdate, the poster announced: "All About Eve all next week at 2.20, 5.05, 7.55."

This campaign, costing only a few shillings, appears to be a good investment. I would like to hear details of a similar series used on a solo 16-sheet site away from the theatre. I would like a frank assessment. Is this form of advertising profitable or not?

Distribution Solved

F. HADDOCK, manager of the New Empire, Marton, Blackpool, has his throwaways made to the size of cigarette packets (tens) and a friendly wholesaler has them sent out with stocks.

One side of the card advertises the current programme while the other side generalises about there being no shortage of good entertainment although cigarettes are in short supply.

Mr. Haddock emphasises that the cards are not inserted in the packets so as not to infringe on manufacturers' rights, so, presumably they are made the same size as the packets so the customers can put them in themselves.

At the same time he sends me a card left in cars parked in the car park. On one side is the month's programme, the other side is worded: "Let's go to the Empire. Your windscreen has been wiped, your radiator topped up. Just another part of the New Empire Service." This is a splendid public relations job, and economical to operate. These little services do not impose any hardship on car park attendants and must give patrons pleasure.

Hold 'Em Cowboy

R. WALKER, manager of the Plaza, Gravesend, persuaded a local toy shop proprietor to offer prizes for the best-dressed cowboy visiting the theatre during the run of the picture. All the local youngsters polished up their toy revolvers, donned their cowboy "chaps," and descended on the Plaza, via the public highways.

Whether an idea of this description is good or not depends on the type of house. Some managers prefer to play down the child angle, others who depend a lot on the youngsters' trade welcome every opportunity to suggest that all the boys and girls should go to their kinema.

The Showman

A friend of Rowland Hall, assistant manager of the Regal, Levenshulme, has won many carnival prizes for his impersonation of Bill Cody. He was a "natural" for a street parade for ANNIE GET YOUR GUN (MGM)

THESE ENTRIES MAKE A POOL OF IDEAS

WOLVERHAMPTON Safety Committee not only gave R. Felton, manager of the Odeon, permission to use the town slogan, "Wolverhampton a safety town," on all publicity for "Highly Dangerous," but also met the bill for a considerable amount of publicity. This included the provision of 15 out of 25 banners used on the tailboards of municipal vehicles.

* * *

T. SMITH, manager of the Pavilion, Motherwell, persuaded the Western Coach Company to advertise "Two Flags West" in their many booking offices throughout the district. The slogan was "When you say 'Let's go to the pictures' this week, travel Western to see 'Two Flags West' at the Pavilion."

* * *

TO PUBLICISE "My Daughter Joy" at the Olympia, Bridgeton, E. Robinson circulated visiting cards worded: "Let's go to the pictures and meet 'My Daughter Joy.'" Mr. Robinson's name was in the right-hand bottom corner.

* * *

H. CHERRY, manager of the Odeon, Paignton, arranged for many traders to sell boxes of matches carrying an announcement about a GB News item both back and front. As the manufacturer's name and publicity is completely obscured, I feel that too much of this sort of advertising, good as it is, might get us into trouble.

* * *

FOUR WEEKS ahead of "The Mudlark's" playdate at the Gaumont, Falkirk, considerable Press was obtained through a letter from assistant P. Cargill asking for interesting local stories about Queen Victoria. This sounds to be a better plan than the more usual one of inviting old-age pensioners to a performance of that film. Local newspapers want local interest stories mentioning names of past or present residents, and this is a good chance to uncover some very good ones.

* * *

G. NORSWORTHY, of the Broadway, Haywards Heath, remembered that a model space ship was shown in an issue of Pathé Pictorial. When he found he had "Destination Moon" booked he set out to find the model-maker, who agreed to lend the model for a fortnight's exhibition in the lounge. A picture of the display was published by the local paper. The man who made the exhibition possible was G. H. Davis, of Brighton.

* * *

J. McDONALD, of the Rex, Riddrie, Glasgow, sends in the picture of a most fascinating model of Stalag Luft III, used to publicise "The Wooden Horse." It was built by second projectionist John Bird in his own time, using balsa wood, fuse wire, flour and sand, together with toy equipment and soldiers (borrowed). I often wonder what happens to models like this after a picture finishes its run. Other theatres not fortunate enough to have a model-maker on the staff would welcome the loan of such an aid.

* * *

DURING THE period of the *Daily Mail* Film Ballot, J. Sackler and his assistant, J. Tree, at the Odeon, Brighton, had a mobile writing desk pushed along round the queues. Lighted by battery, it was a sales trolly, carrying details of the ballot, writing accessories and a ballot box. An idea of this description will be most useful to managers running competitions calling for the filling-in of entry forms.

* * *

THE RITZ, Huddersfield, has a tall flag-pole, and passing crowds stopped to stare at what seemed to be the figure of a man climbing up the pole. It was, in fact, a dummy figure, assembled in the theatre office. This is a good idea, but is somewhat wasted as an advertisement for "The Flame and the Arrow." The announcement was: "Guy up the pole at the Ritz, but Burt Lancaster out-stunts them all in 'The Flame and the Arrow.'" Perhaps the caption has made me unduly critical.

* * *

SOME MANAGERS are scared to have anything to do with students' rags, but not C. Couzens, of the Forum, Southampton. He staged the final of the Rag beauty queen contest and got a full house and a story with picture on the front page of the local Press.

* * *

H. CLAYTON-NUTT, of the Broadway, Eccles, persuaded the librarian of Eccles public library to exhibit a frame containing a blow-up of a page from Francis Brett Young's exercise book in connection with his showing of "Portrait of Clare."

* * *

A. DODD'S approach to the Co-op. at Consett is a typical example of a manager's ability to seize an opportunity and get a logical tie-up. For "State Secret" at the Odeon, he arranged, in conjunction with the Co-op., a campaign to find out whether Vosnia has a Co-operative store. Beat that one if you can!

* * *

ALFRED FRANKLIN used an apt slogan in the Rialto, Liverpool, ballroom. It was "Let's go to the pictures tomorrow to see 'Let's Dance.'"

"KINE."-MGM £500 CONTEST

Kirkcaldy Campaign Helps to Break All Regal Records

EVERY record at the Regal, Kirkcaldy was smashed by "Annie Get Your Gun." Some very effective tie-ups were arranged by L. Lovell with traders who co-operated with a composite page in the *Kirkcaldy Times*. Over 120 inches of valuable editorial space was obtained.

The local dance hall featured the music from the film a week before playdate, and prizes were given to spot-dance winners.

Usherettes were dressed in "Annie Oakley" outfits, which they wore while at the theatre and in the streets when they were off duty.

A fine opportunity for a boost for the film presented itself when the local football club was playing its Scottish Cup replay. Music from the film was played during the interval, and just before the teams took the field for the second half the crowd of 30,000 were told not to miss "Annie."

Another good stunt was a live trailer put on at the theatre for three days before playdate. Behind closed curtains a series of gunshots were heard, followed by the opening of the curtains to find two "Annie Oakleys" along with Lovell facing the audience. The two girls then spoke over the microphone, saying: "No, we are not Annie Oakleys and this is not a hold-up." Lovell then urged the audience not to miss the film. This was followed by the actual trailer.

A Sweetener

A TIE-UP with a firm of chocolate manufacturers was one of the ideas used by manager T. B. Wilkins to boost the showing of "To Please a Lady" at the Gaumont, Manchester.

Eight shops co-operated by putting stickers on chocolate boxes. The line used was: "Just the Thing 'To Please a Lady.'"

As the playdate fell near Valentine's Day a tie-up was made with a city stationers. This took the form of a mock Valentine, with the line "Metro-Goldwyn-Mayer combines, with theatres of the Gaumont Sign, to send You this Our Valentine, 'To Please a Lady' You'll Divine."

Five composite pages in important suburban papers, tie-ups with major stores, a "To Please a Lady" night at a city dance-hall, and a ladies' request organ interlude were other items in the campaign.

Devil's Peep Show

A DISUSED pay-desk at the front-of-house of the Coliseum, Walton, Liverpool, was put to good use by G. J. Barry one week before the showing of "Devil's Doorway."

The glass doorway was covered with cream art paper, except for peep-holes. On this were the words: "D.D. Have You Seen This?" Arrows pointed to the peep-holes.

Down the main staircase and along the vestibule doors was a trail of arrows, cut from old posters, tipped with bright red paint, and with the letters DD in the centre of each arrow. The trail ended at the pay-desk, which was lit with two red lamps, and inside were stills, a star-head and DC poster giving credits and playdate.

Coady's Circus Helps

A TIE-UP with Coady's Circus playing at the opposition theatre was achieved by L. H. Berry for "Annie Get Your Gun" at the Ritz, Keighley.

Coady asked permission to park two circus lorries in the Ritz car-park, and Berry agreed after Coady had promised to mention Annie Oakley and "Annie Get Your Gun" in his act and loan his pony and cowboy outfit for a street stunt.

Mobo Pony Express races were run on the Ritz stage for three Saturday mornings prior to playdate, and the winners of the heats were mentioned in the local Press each week.

Composite page in the *Keighley Gazette*, six window displays in the town centre, and distribution of headbands were other features of the campaign.

Marriage Lines

R. W. PARKER, of the Regal, Torquay, seized an opportunity to secure publicity for "Grounds for Marriage" when the Torquay publicity officer told him that Mr. and Mrs. Australia were arriving in Torquay week before playdate. They had won a contest in Australia as the ideal married couple.

Parker persuaded the couple to make an appearance on the Regal stage and give their ideas on what they considered "Grounds for Marriage." This stunt received exceptionally good Press publicity.

Parker used the milk bottle top idea in a tie-up with the Co-operative Society and an attractive composite page was arranged with the co-operation of local traders, who also arranged window display tie-ups.

Balloons Descend on Perth

THERE WERE several novel ideas in the campaign arranged by Robert Campbell, with the assistance of MGM'S Laurie Sellstrom, for "Annie Get Your Gun" at the Playhouse, Perth.

Campbell arranged a composite page in the largest paper in Perth which has a circulation over 100,000. This was the first one the paper has carried since 1938.

With the co-operation of the local flying club, balloons, overprinted with theatre details, were dropped over the town on the Saturday before playdate.

A bus company tie-up secured 100 free poster sites on buses serving the rural areas. This was the first tie-up of its kind in Perth and the only cost to the kinema was the printing of the poster.

Feathered headbands were distributed to school children.

Important Words

ALTHOUGH the scheme carried out for "Three Little Words" by S. K. Jenkins, assistant manager of the Regal, Chester, possessed no novel features, the main idea was to get the film, theatre and playdate in as many positions as possible throughout the town. The "Three Little Words" "Courtesy," "Service" and "Quality" appeared on all advertisements, and approximately 152 of Chester's shopkeepers co-operated on similar lines.

A local coal merchant helped by allowing all his lorries to carry banners drawing attention to the film.

Funny Faces

ASSISTANT MANAGER J. W. JAMES used some novel ideas to publicise "Three Little Words" at the Regal, Trowbridge.

In the entrance hall James placed a large blackboard with a cut-out head of Red Skelton in the centre surrounded by small photos of other film stars making funny faces, and invited the patrons to name them.

A funny-face competition was also arranged with a local photographer. A large cut-out of Red Skelton was placed in the centre of the window with some snapshots of people making funny faces. A prize was offered for the funniest photo.

The largest store in the town linked up with a Valentine Day competition, in which entrants had to compose a Valentine message of "Three Little Words." The prize was a pair of nylons given by the firm.

The staff of the Ritz, Belfast, in their Peter French costumes, parade in the foyer, which was decorated by J. Cunningham, house manager, as a fairground for ANNIE GET YOUR GUN (MGM)

These are in the Running . . .

OTHER entries have been received as follows:—

"Annie Get Your Gun."—E. Buckle, Casino, Rusholme; T. J. Griffiths, Rialto, Salford.

"Two Weeks With Love." — R. Mattliows, A/M, Regal, Camberwell; S. Springfield, Palace, Eltham.

"Grounds for Marriage."—C. W. Couzens, Forum, Southampton; John B. Fisher, Broadway, Southampton.

"If You Feel Like Singing."—L. C. Coles, Coronation, Manor Park; G. Norsworthy, Broadway, Haywards Heath.

"Asphalt Jungle."—E. O. Sinnett, Ritz, Erith.

"King Solomon's Mines."—Miss Grey, Scala, Worcester; Miss Raybone, Picture House, Stratford-on-Avon.

"Three Little Words."—Bob Scott, Regal, Glasgow; Donald McLeod, Coliseum, Glasgow.

"Crisis."—W. Pryor, Odeon, Aberdeen.

"To Please A Lady."—Reg Miller, Gaumont, Aberdeen.

1898 SP SCREEN PUBLICITY 1951

You can rely implicitly on Presburys to handle your screen Advertising Rights for Films (Monochrome or coloured) and Slides and you are assured of a consistently high standard of production and service in the interests both of Exhibitors and Advertisers.

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"Member of the Association of Specialised Film Producers"

THE SHOWMAN'S CREDIT AWARDS

THE following managers are commended for noteworthy campaigns. Each mention may be counted toward the six required for membership of the Company of Showmen. The campaigns will also be considered in the judging of the "Kine." Annual Championship Awards.

The Girl of the Year: W. Foster, Picture House, Dalston; A. Dunn, Alhambra, Perth.

The Woman in Question: J. Dye, Empire, Dundee; W. Wood, Majestic, Chester.

The Astonished Heart: H. Griffiths, Palace, Cinderford, Glos.

Wagonmaster: J. Moseby, Central, Cambridge.

Rocketship X-M: T. Richards, Regal, Old Kent Road; A. Frost, Regal, Bexleyheath.

Let's Dance: G. Parry, Plaza, Camden Town; W. Stephenson, Odeon, Southgate.

A Ticket to Tomahawk: B. Brown, A/M, Trocette, Bermondsey; D. Mumford, A/M, Odeon, Bury St. Edmunds; A. Roy, Pavilion, Wick, Caithness.

Portrait of Clare: W. Marshall, Elephant and Castle Theatre; L. Berry, Ritz, Keighley.

Two Flags West: W. Hubbard, A/M, Gaumont State, Kilburn; W. Wood, Gaumont, Southend; R. Honeyman, Regent, Edinburgh.

The Heiress: R. Porter, Odeon, Harrogate; L. Riley, T/M, Odeon, Manchester; J. Hart, Grosvenor, Glasgow.

Sunset Boulevard: W. Case, M/M, Odeon, Yeovil; L. Riley, T/M, Odeon, Manchester; H. Walker, A/M, City P.H., Carlisle; D. Mumford, A/M, Odeon, Bury St. Edmunds.

The Glass Menagerie: A. Sadler, Savoy, Brighton.

Street Corner: H. Bailey, Regal, Lincoln.

All About Eve: H. Kean, Queen's, Bayswater; C. Wills, Odeon, Woolwich; D. Langley, A/M, Odeon, Horsham.

All the King's Men: S. Watkins, New Hippodrome, St. Helens, Lancs.

Highly Dangerous: J. Turner, Odeon, Woking; P. Teper, Odeon, Park Royal; Miss E. Holbrough, A/M, Palace, Erdington, Birmingham; E. Tucker, Odeon, Spalding; R. Fielder, Oak, Selly Oak.

National Film Award: P. Bland, Odeon, Chichester; A. Slatter, A/M, Odeon, Camberwell; R. Critchley, Odeon, Liverpool; D. Francis, A/M, Gaumont, Finchley.

The Clouded Yellow: A. Pareezer, Odeon, Bognor Regis; P. Reed, Odeon, Portsmouth; P. Braithwaite, A/M, Odeon, Kemp Town; M. Lloyd, Odeon, Bedminster; R. Honeyman, Regent, Edinburgh.

My Blue Heaven: D. Lewis, Globe, Hamburg.

State Secret: P. Buckland-Large, Rendezvous, Blackpool; N. Edwards, New Coliseum, Liverpool.

The Glass Mountain: W. Wood, Gaumont, Southend.

Frenchie—Katie Did It: P. Reed, Odeon, Portsmouth.

The Mudlark: F. Salter, Gaumont, Sutton; A. Franklin, Rialto, Liverpool; A. Thomas, Grand, Falmouth; E. Forgham, Lonsdale, Carlisle; J. Lewis, Ritz, Horsham; H. Snatwell, Gaumont, Grimsby.

Mr. Music: T. Smith, Pavilion, Motherwell; H. Burder, Odeon, Hereford; J. Evans, Picture House, Harborne, Birmingham; R. Honeyman, Regent, Edinburgh; R. Horton, A/M, Coliseum, Burslem.

Public Relations: E. Dineen, Apollo, Belfast; J. Browne, Odeon, Yeovil; E. Larrosa, Palace, Irlam, Manchester; R. Acton, Regal, Altrincham; K. Lloyd, Odeon, Waterloo, Liverpool; C. Smith, Regent, Brighton; A. Soanes, Odeon, Lowestoft; C. Conway, Odeon, Dunstall; G. Lockyer, Odeon, Stafford; C. Fowler, Winston, Slaithwaite, nr. Huddersfield; R. Mitchell, Gaumont, Chorlton-cum-Hardy.

Theatre Publicity: A. Pavey, Odeon, Herne Bay; W. Walker, Palace, Brentwood; J. Gallacher, Playhouse, Galashiels; J. Hart, Grosvenor, Glasgow; N. Matthews, Ritz, Leyton; P. Sykes, Regent, Kingswood, nr. Bristol; D. Williams, Gaumont, New Cross; R. Cowgill, King's, Bristol; S. Murdoch, Corona, Liverpool.

Her Favourite Husband: G. Lockyer, Odeon, Stafford; R. Mitchell, Gaumont, Chorlton-cum-Hardy.

The Wooden Horse: P. Lennon, Oxford, Marton; R. Davison, Lyric, Wellingborough; L. Berry, Ritz, Keighley; J. Stewart, Picture Palace, Parkhead; D. Western, Savoy, Stourbridge; F. Burns, Ritz, Stockport; C. Farman, Dominion, Blackpool; F. Roberts, Theatre Royal, Preston; W. McLarty, Ritz, Cambuslang; D. Vaughan Williams, A/M, Savoy, Birkenhead.

Caged: F. Dann, A/M, Regal, Walton-on-Thames; D. Vaughan Williams, A/M, Savoy, Birkenhead.

Whispering Smith: C. Fowler, Winston, Slaithwaite, nr. Huddersfield.

A Life of Her Own: W. Wood, Gaumont, Southend.

Newsreel Publicity: W. Wood, Gaumont, Southend; A. Wells, Odeon, Greenwich; H. Walsh, A/M, Savoy, Sale; T. Wilkins, Gaumont, Manchester; G. Foster, Gaumont, Hammersmith.

Woman on the Run—Wyoming Mail: W. Wood, Gaumont, Southend.

The Search: W. Walker, Palace, Brentwood.

The Milkman-Saddle Tramp: A. Collings, Ritz, Bournemouth; W. Watson, Odeon, Bilston, Staffs.

Cage of Gold: H. Burder, Odeon, Hereford; S. Firman, A/M, Odeon, Brentwood.

The Jackpot: H. Burder, Odeon, Hereford.

Personal Appearance: A. Dawson, Odeon, Darlington.

Organ Interlude: G. Dilley, Ritz, Edgware.

Stage Fright: L. Lovell, Regal, Kirkcaldy; J. Dickson, Regal, Falkirk; A. Dodd, Rex, Consett, Co. Durham.

Her Wonderful Lie: J. Murphy, Granby, Reading.

Crisis: J. Potter, Odeon, Leicester; J. Bee, Odeon, Worcester.

The Woman With No Name: E. Bell, Central, Reading; C. Evill, Majestic, South Woodford; H. Fletcher, Regal, Streatham; C. Coles, Coronation, Manor Park; W. Trevitt, A/M, Regal, Beckenham; F. Barton, Rex, Leytonstone.

Abbott and Costello in the Foreign Legion: E. Dallman, Playhouse, Cambridge.

I Shall Return: P. Farmer, Odeon, West Wickham.

Union Station—Tripoli: G. Blease, A/M, Gaumont, Birkenhead.

The Flame and the Arrow: J. Fisher, Broadway, Southampton; H. Stafford, Savoy, Portsmouth.

Theatre Anniversary Celebrations: R. Romaine, Regal, Darlington; R. Farmer, Odeon, Rickmansworth.

Ha'penny Breeze: R. Romaine, Regal, Darlington.

The Elusive Pimpernel: R. Romaine, Regal, Darlington; F. Attoe, Tower, West Bromwich.

Murder Without Crime: W. Winter, Embassy, North Harrow; J. Fisher, Broadway, Southampton; E. Campbell, Regal, Hull.

The White Tower: M. Lloyd, Odeon, Bedminster.

The Dancing Years: Miss M. Ross, Ritz, Armagh; A. MacSween, A/M, Picture House, Glasgow; G. Leopold, Ritz, Market Harborough.

Mystery Submarine—The Desert Hawk: H. Maher, A/M, Gaumont, Liverpool.

Odette: E. Larrosa, Palace, Irlam, Manchester.

For Heaven's Sake: C. Dawson, Odeon, Newport, Mon.

Lilli Marlene: G. Blease, A/M, Gaumont, Birkenhead.

The Magnet: N. Cox, Hippodrome, Middlesbrough; L. Spurgin, Palladium, Hockley, Birmingham.

Wings of Defence—C.O.I.: C. Couzens, Forum, Southampton; J. del Nevo, A/M, Super, Oxford.

Comanche Territory: H. Griffiths, Palace, Cinderford, Glos.

The Dark Man: H. Davies, Regent, Portsmouth.

The Black Rose: N. Edwards, New Coliseum, Liverpool.

Three Secrets: F. Attoe, Tower, West Bromwich.

Harvey: A. Williams, A/M, Odeon, Whitton.

September Affair: J. Barry, A/M, Odeon, Wolverhampton; N. Rodgers, A/M, Odeon, Coventry.

Winchester '73: D. Allison, Rio, Kirkcaldy.

Colt .45: T. Finn, A/M, Commodore, Liverpool.

Sierra: T. Finn, A/M, Commodore, Liverpool.

This Modern Age No. 39: S. Firman, A/M, Odeon, Brentwood.

Bomba and the Lost Volcano: G. Meager, Tatler, Nuneaton.

Blackmailed: J. Tree, A/M, Odeon, Brighton.

Red Light: E. Tucker, Odeon, Spalding.

Sands of Iwo Jima: W. McLarty, Ritz., Cambuslang.

D.O.A.: S. Watkins, New Hippodrome, St. Helens, Lancs.

Seven Days to Noon: R. Wroe-Johnson, Odeon, Winchester.

Oh, You Beautiful Doll: F. Haddock, New Empire, Marton.

The Damned Don't Cry: A. Dodd, Rex, Consett, Co. Durham.

The Reluctant Widow—I Was A Shoplifter: C. O'Neill, Scala, Nuneaton.

I'll Get By: C. Smith, Regent, Brighton; H. Davies, Regent, Portsmouth.

Fortunes of Captain Blood: P. Benn, A/M, Royalty, Hull.

Into the Blue: C. Wills, Odeon, Woolwich.

Broken Arrow: G. Lockyer, Odeon, Stafford; R. Dacre, Regal, Auchterarder, Perthshire.

Fighter Squadron: R. Thompson, Royal, Scunthorpe.

Treasure Island: J. Hindle, Palace, Rochdale.

Tony Draws a Horse: T. Wright, Palladium, Ripon, Yorks.

Destination Moon: F. Gilliver, Hippodrome, Ripley, Derby.

Panic in the Streets: C. Epton, Town Hall Kinema, Penistone, nr. Sheffield.

Rogues of Sherwood Forest: R. Mitchell, Gaumont, Chorlton-cum-Hardy.

The Renters Help YOU

THE RKO-Radio campaign book for "Cinderella" will delight every showman; managers are offered amazing support. The front cover of the book, in itself, is a valuable piece of publicity material and the same can be said of the inside cover, too.

A wide range of stereos is available, and, of course, there is the well-known range of Disney products—22 items are listed with illustrations in the campaign book—which offer innumerable opportunities for tie-ups. There are details of a "Cinderella" quest competition, and suggestions for slipper fitting competitions. If you haven't yet received a campaign book get hold of one quickly. You'll benefit from reading every one of its twenty pages.

The Associated British-Pathe campaign book for "The Franchise Affair" also contains many fascinating suggestions, and a bewildering array of renter's ad. aids. There is a national tie-up with D. Davies, of Slough, manufacturers of a "Fitrobe" wardrobe. This has been backed by a six months' campaign in the national papers and periodicals, bringing in the names and pictures of Michael Denison and Dulcie Gray. Write to AB-P for particulars of the free window displays available for this tie-up. Another national scheme is a tie-up with the Rootes Group and the Humber Snipe.

AB-Pathe is another renter which has publicly offered to share extra exploitation costs on a fifty-fifty basis. An offer of this description gives the exhibitor confidence to play a big campaign in advance, knowing definitely that he will get financial help, instead of hearing about the renters' help from outside sources without getting a concrete offer. We will be happy to publish offers of financial aid in publicity campaigns from other renters.

United Artists national tie-up on "Love Like Ours," the best selling musical number from the film, "The Men" is one of the most impresive items in a campaign book that is full of exploitation ideas. The sheet music has been published by Cinephonic and there are no fewer than five different recordings, enough to run a competition in which the public is invited to place the records in order of popularity.

L. Small, CMA district engineer, who has been appointed assistant to S. B. Swingler, joint engineering controller, receives a presentation from managers and chief projectionists of District No. 1. Present are L. E. Benjamin, manager, Odeon, Hendon, who made the presentation on behalf of his colleagues; Geoffrey Conway, area supervisor; John E. Read, district manager; and W. V. De Wan, district engineer, who has been transferred from District No. 3, to fill the post vacated by Mr. Smith

PEOPLE

Sheffield Showman Retires • F. Witts Joins CMA

ARTHUR J. OLLERENSHAW, vice-chairman of the Sheffield CMA, who was manager of the Coliseum, Sheffield, for upwards of 3 years, retired on March 3.

His connection with the trade, however, will not be entirely severed and he will continue to attend trade shows.

* * *

FRANK WITTS, resident manager of the Palace, Stalybridge, for the past 12 months, is leaving the Moorehouse Circuit to join CMA.

He is taking up an appointment under . Richmond, manager of the Odeon, ale.

Witts, who has been with the Moorehouse Circuit is a resourceful showman. e soon became a member of the KINE. ompany of Showmen, and his contributions to the Showmanship section earned im the £5 award as Man of the Month r August, last year.

Witts is, obviously, keen to exercise is talents in this sphere of management his new job.

* * *

"JERRY" HILL, who has just taken er the management of the Midland rritory for Renown Pictures, is wel known to local exhibitors.

Prior to becoming Birmingham anager of Eros Films, he was on the aff of Columbia Pictures for many ears, and has also represented Pathé ictures.

* * *

When CHARLES F. TEMPLE, aged 53, was osting "next week's attractions" at e Odeon last Saturday, he slipped from e ladder and broke his thigh and rist. He was detained in Leeds nfirmary.

* * *

E. H. COOPER has been appointed manger of ABC's The Royalty, Harborne, irmingham.

Cooper started in the industry as a ge-boy at the Picture House, New reet, Birmingham. He left the trade r a period but returned to it in 1929 to in the uniformed staff of the Piccally in Stratford Road.

He was promoted to assistant manager nd after three appointments in Birngham became manager at the Rialto, dnesbury, and later the Whitehall, otherham.

* * *

Amateur film enthusiast, CHARLES, ornig, of Edinburgh, has returned from eight month tour of Canada, where shot over 50,000 feet of film, from hich he hopes to make an interest ort. Mr. Hornig has also done good ork in giving film shows for charities d hospitals. A film he has just made r Mr. Honeyman, manager of the egent, shows life in Victorian Edinrgh.

Paul Penman

Crowds at ABC's Regal, Bexleyheath, clamour for autographs from Richard Todd who visited the kinema to present the first prize of £250 to the winner of the Warner-ABC-Kolynos competition in connection with ALWAYS LEAVE THEM LAUGHING

WARNER-KOLYNOS TIE-UP RESULTS

Star Presents First Prize at ABC Kinema

THE results of the countrywide contest arranged by Warner Bros., Associated British Cinemas and the manufacturers of Kolynos toothpaste to exploit the Warner film "Always Leave them Laughing" have now been announced.

Additional to prizes given to members of the public—ranging from £250 to consolation prizes of £5—the contest earned £10 10s. awards for managers on the ABC circuit who exploited the film and the competition the most effectively. In the London region, S. Harvey of the Ritz, Romford, and E. H. Anthony of the Dominion, Harrow, share a £10 10s. award; in the Southern region, L. R. Robins, assistant manager of the Beau Nash, Bath, gains £10 10s.; so does F. J. Burns of the Ritz, Stockport, in the Midland region; and J. Steward of the Picture Palace, Parkhead, Glasgow, in the Scottish region.

The patron who won first prize of £250 in the contest was Miss Helen Brookes of 103, Albert Road, Bexleyheath, Kent, patron of ABC's Regal, Bexleyheath.

At many ABC houses throughout the country showmanlike functions were arranged to present their awards to the contest winners. In particular, the Regal, Bexleyheath, made a notable occasion of the handing to Miss Brookes, first-prize winner, of her £250 cheque.

British star Richard Todd, mobbed by enthusiastic crowds visited the Regal to make the presentation to Miss Brookes. The affair was also attended by the Mayor and Mayoress of Bexley and other well-known local personalities. Jack Francis, director of publicity and advertising at Warner Brothers, and J. Andrew Neatrour, publicity manager of ABC, made the trip to Bexley for the occasion.

Edinburgh was another place where the presentation of a prize was made a special attraction."

Golden Opportunity in National Drive

IN conjunction with CMA, John Woolf, managing director of Independent FD, is launching a big national showmanship competition for the Romulus film "Pandora and the Flying Dutchman," which co-started its release on March 5. Coinciding with the National Showmanship contest, this, it is claimed, offers a golden oportunity to managers to make this film a "double entry."

Prizes for the best campaigns are: First Prize, £50; 2nd Prize, £25; 3rd Prize, £15; and consolation prizes of five of £10 and five of £5 are also offered.

The extensive and fully illustrated campaign book for "Pandora and the Flying Dutchman" will enable managers to plan their campaigns in the most effective manner for their district well in advance of playing dates.

MAKE KINEMA YOUR TOWN'S COMMUNITY CENTRE

"The Showman's" Advice to Bradford Exhibitors

THE importance of the kinema as a community centre was emphasised at a "good will" luncheon at the Gaumont Restaurant, Bradford, on Thursday, by J. H. Hutchison, the KINE. Showman, who is liaison officer of the Film Industry Planning Committee.

The luncheon was organised by the Bradford and district branch of the Cinematograph Exhibitors' Association, and among the guests were the Lord Mayor of Bradford (Ald. Alton Ward), the Mayor of Keighley (Ald. Ernest Hutchinson).

Mr. Hutchison said that the kinema was perhaps the most economical form of recreation in the country today, despite the taxation under which our industry suffered.

Referring to the high quality of comfort, ventilation, and hygienic conditions in kinemas, he said that, while they had been bringing their halls up to this standard, they had tended to overlook the original conception of kinemas, as community centres.

Focal Points

There are three places in every community that are the focal points of community life. They are the church, the town hall and the kinema," said Mr. Hutchison.

He pointed out that the entertainment being offered today was decided 18 months or two years ago by the people who were going to the kinema at that time.

"If the members of the public spent less time talking about films they do not like, and devoted their attention to telling their friends about the good films, then they will create a demand which the industry is only too anxious to meet."

The Early Days

Mr. Hutchison was introduced by G. W. Ridler, manager of the Gaumont, Bradford, who said that people often talked about the film industry as if it were a question of machines and workers like any other industry.

"I prefer also to look upon it as an art and as one of the most important expressions of world culture," said Mr. Ridler.

He recalled the early days in the industry and, commenting on British films, said: "When the war came it seemed that Britain's film industry might well become the first victim. Instead it emerged stronger than ever before, triumphing over the shortages of manpower, materials, studio space, as well as the day-to-day war anxieties. It triumphed largely because in Britain there is no shortage of ideas.

"There was a time when we tried to imitate the Hollywood productions, but a careful study of American pictures today will prove they have definitely gone out to imitate us in many ways.

"Take it from me when I tell you that most of the record takings in this country are held by British pictures, and thirty million people can't be wrong."

The Lord Mayor of Bradford said that the city's kinemas were run on first-class lines, and a feeling of good will existed between city and trade.

Thanks were expressed by R. Simcox, manager of the Ritz, Bradford. Lionel Agar, chairman of the Bradford and district area of the Film Industry Planning Committee, presided.

Other guests were John V. Shorrock (chairman of Spenborough UDC), Fred Hughes (chairman of Heckmondwyke UDC), H. Haigh (chairman of Sowerby Bridge UDC), M. E. Midgley (chairman of Ilkley UDC), G. S. Jolliffe (Manchester district manager, CMA), and Selwyn Taylor (Leeds district manager CMA).

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EVENING STANDARD
AUGUST 23, 1950
Cinema blazes
The 1000-seat Walden Cinema at Saffron Walden, Essex, was damaged by fire to-day. Hundreds watched firemen fight the blaze.
Smoke and flames rose several hundred feet.
The outbreak occurred out of performance hours, and no public were inside.

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MANAGER and Chief Operator seek position in modern country or coastal kinema; both exempt military service.—H., Box 477, Kinematograph Weekly.

RELIABLE, fully experienced Manager, disengaged, bonded, excellent references, seeks engagement, manager/relief, London district.—F., Box 475, Kinematograph Weekly.

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MANAGER, LIFE EXPERIENCE, INCLUDING UNIFORM AND BOX, SEEKS CHANGE; AGE 32, SMART APPEARANCE; GO ANYWHERE.—C., BOX 472, KINEMATOGRAPH WEEKLY.

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ASSISTANT Manager (25) requires position in Sussex; small kinema preferred.—E., Box 474, Kinematograph Weekly.

OFFICE or Supervising engagement wanted by experienced Manager; keen, tactful, energetic worker; bonded; London only.—G., Box 476, Kinematograph Weekly.

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CHIEF PROJECTIONIST or Manager/ erator, 49, life experienced, keen, lling to build up run-down show.—S., x 463, Kinematograph Weekly.

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LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
LONDON.						
Tues., Mar. 13	10.45	Hammer Theatre	Quiet Woman	Eros	Derek Bond	U
,, ,, 13	10.30	Studio One	Breakthrough	Warner	David Brian	A
,, ,, 13	10.30	Rialto	Jennie	British Lion	Jennifer Jones	U
,, ,, 13	10.30 & 2.30	Century Theatre	This is My Affair	20th Century-Fox	Susan Hayward	—
Wed., ,, 14	10.30	Studio One	Operation Pacific	Warner	John Wayne	—
,, ,, 14	3.00	Carlton	At War with the Army	Paramount	Dean Martin	—
,, ,, 14	10.45	Hammer Theatre	Frontier Fury	Exclusive	George Houston	—
Thur., ,, 15	10.30	Studio One	Fine and Dandy	Warner	James Cagney	—
,, ,, 15	10.45	Hammer Theatre	Outlaws of the Rio Grande	Exclusive	Tim McCoy	—
,, ,, 15	2.30	Hammer Theatre	Chase Me Charlie; Queer Fish (short)	Exclusive	Charlie Chaplin	—
,, ,, 15	9.30	Cameo-Polytech.	The Cupboard was Bare ("L'Armoire Volante")	Films de France	Fernandel	A
,, ,, 15	10.30	Rialto	Roseanna McCoy	RKO-Radio	Farley Granger	—
Fri., ,, 16	10.45	Hammer Theatre	Six Gun Man	Exclusive	Bob Steele	—
,, ,, 16	2.30	Hammer Theatre	White Legs (" Pattes Blanches ")	Films de France	Suzy Delair	A
BIRMINGHAM.						
Tues., Mar. 13	10.30	West End	Halls of Montezuma	20th Century-Fox	Richard Widmark	A
,, ,, 13	10.30	Forum	✱Bomba on Panther Island	AB-Pathe	Johnny Sheffield	U
Wed., ,, 14	10.30	West End	The Browning Version	GFD	Michael Redgrave	A
,, ,, 14	10.30	Futurist	Three Guys Named Mike	MGM	Jane Wyman	U
,, ,, 14	10.30	Forum	The Fighting Redhead	AB-Pathe	Jim Bannon	U
Thur., ,, 15	10.30	Forum	Sideshow	AB-Pathe	Don McGuire	A
CARDIFF.						
Tues., Mar. 13	10.45	Empire	Plus de Vacances Pour le Bon Dieu	GFD	Armontel	A
,, ,, 13	10.45	Park Hall	The Tougher They Come	Columbia	Wayne Morris	U
,, ,, 13	10.30	Olympia	The Fighting Redhead	AB-Pathe	Jim Bannon	U
Wed., ,, 14	10.45	Odeon	The Browning Version	GFD	Michael Redgrave	A
,, ,, 14	10.30	Olympia	Sideshow	AB-Pathe	Don McGuire	A
Fri., ,, 16	10.45	Odeon	Halls of Montezuma	20th Century-Fox	Richard Widmark	A
,, ,, 16	10.45	Park Hall	Old Mother Riley's Jungle Treasure	Renown	Lucan and McShane	U
,, ,, 16	10.30	Olympia	✱Bomba on Panther Island	AB-Pathe	Johnny Sheffield	U
GLASGOW.						
Tues., Mar. 13	10.45	Gaumont	Plus de Vacances Pour le Bon Dieu	GFD	Armontel	A
,, ,, 13	10.45	Regal	Vengeance Valley	MGM	Burt Lancaster	A
,, ,, 13	10.45	Green's Playhouse	The Gangster We Made	International	Tommy Cook	A
Wed., ,, 14	10.45	Gaumont	The Browning Version	GFD	Michael Redgrave	A
,, ,, 14	10.30	Regal	✱Bomba on Panther Island	AB-Pathe	Johnny Sheffield	U
Thur., ,, 15	10.30	Regal	The Fighting Redhead	AB-Pathe	Jim Bannon	U
Fri., ,, 16	11.00 & 2.30	Own Theatre	Halls of Montezuma	20th Century-Fox	Richard Widmark	A
LEEDS.						
Tues., Mar. 13	10.30	Ritz	✱Bomba on Panther Island	AB-Pathe	Johnny Sheffield	U
,, ,, 13	10.45	Tower P.H.	The Gangster We Made	International	Tommy Cook	A
Wed., ,, 14	10.45	Odeon	The Browning Version	GFD	Michael Redgrave	A
,, ,, 14	10.30	Ritz	The Fighting Redhead	AB-Pathe	Jim Bannon	U
Thur. ,, 15	10.30	Ritz	Sideshow	AB-Pathe	Don McGuire	A
Fri., ,, 16	10.45	Majestic	Plus de Vacances Pour le Bon Dieu	GFD	Armontel	A
,, ,, 16	10.30	Ritz	Humphrey Takes a Chance	AB-Pathe	Leon Errol	U
LIVERPOOL.						
Tues., Mar. 13	10.30	Gaumont	Plus de Vacances Pour le Bon Dieu	GFD	Armontel	A
,, ,, 13	10.45	Futurist	✱Bomba on Panther Island	AB-Pathe	Johnny Sheffield	U
Wed., ,, 14	10.30	Odeon	The Browning Version	GFD	Michael Redgrave	A
,, ,, 14	10.45	Scala	Hot Rod	AB-Pathe	James Lydon	U
Thur., ,, 15	10.30	Forum	Happy Go Lovely	AB-Pathe	David Niven	U
Fri., ,, 16	10.45	Majestic	Humphrey Takes a Chance	AB-Pathe	Leon Errol	U
MANCHESTER.						
Tues., Mar. 13	10.45	Gaiety	Three Guys Named Mike	MGM	Jane Wyman	U
,, ,, 13	10.45	Theatre Royal	✱Bomba on Panther Island	AB-Pathe	Johnny Sheffield	U
Wed., ,, 14	10.45	Odeon	The Browning Version	GFD	Michael Redgrave	A
,, ,, 14	10.45	Theatre Royal	The Fighting Redhead	AB-Pathe	Jim Bannon	U
Thur., ,, 15	10.45	Theatre Royal	Sideshow	AB-Pathe	Don McGuire	A
Fri., ,, 16	10.45	Oxford St.	Happy Go Lovely	AB-Pathe	David Niven	U
NEWCASTLE.						
Tues., Mar. 13	10.30 & 3.00	Own Theatre	Halls of Montezuma	20th Century-Fox	Richard Widmark	A
,, ,, 13	10.30	Essoldo	The Fighting Redhead	AB-Pathe	Jim Bannon	U
Wed., ,, 14	10.30	Odeon	The Browning Version	GFD	Michael Redgrave	A
,, ,, 14	10.30	Haymarket	✱Bomba on Panther Island	AB-Pathe	Johnny Sheffield	U
,, ,, 14	10.45	Essoldo	The Gangster We Made	International	Tommy Cook	A
Thur., ,, 15	10.30	Essoldo	Young Daniel Boone	AB-Pathe	David Bruce	U
,, ,, 15	10.30	Haymarket	Vengeance Valley	MGM	Burt Lancaster	A
Fri., ,, 16	10.30	Pavilion	Plus de Vacances Pour le Bon Dieu	GFD	Armontel	A
,, ,, 16	10.30	Essoldo	Snow Dog	AB-Pathe	Kirby Grant	U
NOTTINGHAM.						
Tues, Mar. 13	10.45	Scala	Old Mother Riley's Jungle Treasure	Renown	Lucan and McShane	U
SHEFFIELD.						
Tues., Mar. 13	10.30	Gaumont	Plus de Vacances Pour le Bon Dieu	GFD	Armontel	A
,, ,, 13	10.40	Cinema House	✱Bomba on Panther Island	AB-Pathe	Johnny Sheffield	U
Wed, ,, 14	10.40	Cinema House	The Fighting Redhead	AB-Pathe	Jim Bannon	U
,, ,, 14	10.30	Union St. P.P.	The Gangster We Made	International	Tommy Cook	A
Thur., ,, 15	10.30	Hippodrome	Sideshow	AB-Pathe	Don McGuire	A
Fri., ,, 16	10.30	Cinema House	The Browning Version	GFD	Michael Redgrave	A
,, ,, 16	10.30	Hippodrome	Humphrey Takes a Chance	AB-Pathe	Leon Errol	U

✱ **Denotes AB-Pathe's Starred Showmanship Film for March**

HIGHLIGHTS OF LONDON SHOWS

AS a guide to exhibitors, the films to be trade shown in London are briefly described below:—

"Quiet Woman" (*Eros*).—Domestic drama, dealing with illegal landings of contraband on the Romney Marshes.

"Thunder in the Dust" (*Eros*).—The first Eagle-Lion film to be distributed by Eros, this Technicolor outdoors concerns rivalry of two brothers and cattle ranchers.

"Breakthrough" (*Warner*).—Story of an infantry platoon's advance into Normandy after D-Day.

"Jennie" (*British Lion*).—Romantic drama of an artist's struggle to paint a beautiful girl.

"Operation Pacific" (*Warner*).—Starring John Wayne as the tough commander of a submarine on anti-Japanese missions.

"At War with the Army" (*Paramount*).—Comedy, in which Dean Martin and Jerry Lewis encounter all the well-known snags and frustrations, experienced by every man in uniform.

"Fine and Dandy" (*Warner*).—Musical about a cocky Broadway producer's efforts to help cadets stage a hit show.

"Frontier Fury" (*Exclusive-PRC*).—Western about "The Lone Rider's" adventures in rounding-up outlaws and preventing a kidnapping.

"Outlaws of the Rio Grande" (*Exclusive-PRC*).—Western about counterfeiters and the activities of a frontier marshal who brings the gang to justice.

"Chase Me, Charlie" (*Exclusive-Imperial*).—Comedy adventures of Charlie Chaplin in various locations ranging from a bank to a film studio.

"Six-Gun Man" (*Exclusive-PRC*).—Western describing how large-scale cattle rustling is stamped out by two young U.S marshals.

"The Cupboard Was Bare" ("L'Armoire Volante") (*Films de France*).—Farce about the misadventures that befall a tax collector, played by Fernandel, in his search for his furniture and, in particular, his cupboard.

"White Legs" ("Pattes Blanches") (*Films de France*).—Drama of villagers against the local squire and intrigue caused by the innkeeper's wife, in a Breton fishing village.

"This is My Affair" (*20th Century Fox*).—Story of an ambitious dress designer in New York, who all but ruins her partner.

GENERAL RELEASES FOR MARCH 12

AB-Pathé.—"Hidden Danger," American (U), 4,908 feet.

British Lion-Independent.—"I'll Get You for This," British (A), 7,520 feet.

Columbia.—"Faust and the Devil." Italian (A), 7,718 feet.

Film Traders.—"Sunday in August," Italian (A), 7,256 feet.

Warner.—"The Breaking Point," American (A), 8,750 feet; "The Lady Takes a Sailor," American (U), 7,219 feet.

LATE EXTRA

Thursday, March 8

10.30 a.m., Rialto.—"Thunder in the Dust" (Eros).

10.45 a.m., Pathé House, Theatre "C."—"Talk of a Million" (AB-Pathé).

Friday, March 9

2.30 p.m., GFD Private Theatre.—Five Shorts (GFD).

2.30 p.m., Celluloid Theatre.—"Rearing Wheels" (New Realm).

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Memo to All Exhibitors

REPARE FOR A

JUMP

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WITH

14 HOURS

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20th CENTURY-FOX

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At War With The Army

"IT'S A HOWL"
SHOWMAN'S TRADE REVIEW

"ONE OF THE BEST COMEDIES IN TEN YEARS"
THE INDEPENDENT

"BOX-OFFICE WRITTEN ALL OVER IT"
DAILY VARIETY

*After seeing 'MY FRIEND IRMA' and 'MY FRIEND IRMA GOES WEST' Patrons ask for more

. . . After seeing *My Friend Irma* I would certainly like to see a lot more of newcomers Dean Martin and Jerry Lewis.—T. Bilton, 71 *Powell Street, Birkenhead, Cheshire.*

PICTUREGOER NOV. 11

New Song Hits:
'THE NAVY GETS THE GRAVY BUT THE ARMY GETS THE BEANS'
'YOU AND YOUR BEAUTIFUL EYES'
'TONDA WANDA HO'

TRADE SHOW

Paramount presents Dean Martin and Jerry Lewis in "AT WAR WITH THE ARMY" with Polly Bergen • Executive Producer Abner J. Greshler • Directed by Hal Walker • Written for the Screen and Produced by Fred F. Finkelhoffe • Based on a Play by James B. Allardice • Songs by Mack David and Jerry Livingston